

Six Months Aint No Sentence  
2015  
Jim Leftwich

Book 131

|||||

09.16.2015



Phyllis Segura

Yesterday at 1:08pm

Why is so much stuff put up here pretend Japanese writing? or without reference to the written word?

Like Comment Share

You and 3 others like this.

Comments

Kathy Bowman not pretend Japanese writing ... check out the great descriptions of asemic writing... that will help smile emoticon

Like · Reply · 1 · Yesterday at 1:18pm

Jae Leslie I have wondered myself, as I can't read kanji, but the marks I see here often resemble it. And then there are the bits of exotic newspapers layered into collage for "text"ure that are probably the want ads if you can read em

Like · Reply · 1 · Yesterday at 3:16pm

Johnny Mac I suggest you educate yourselves about Asemic and Post literate images,just google wink emoticon

Like · Reply · 2 · 21 hrs

Peggy Clem Gooday I would like to add to Johnny Mac's comment in saying the literal definition of "acemic" is to write without semantics. It is the beauty of characters without necessarily having obvious meaning to the viewer.

Like · Reply · 1 · 19 hrs

Phyllis Segura I have no problem with the meaning of asemic contrary to popular opinion, or so it seems. I still say there is a lot here that is pretend Japanese.

Like · Reply · 1 · 18 hrs

Johnny Mac Lighten up whoever you are !

Like · Reply · 1 · 11 hrs

Paul Zmolek It makes perfect sense that asemic writing would tend towards ideograms (from wikipedia: An ideogram or ideograph (from Greek *ἰδέα* *idéa* "idea" and *γράφω* *gráphō* "to write") is a graphic symbol that represents an idea or concept, independent of any parti...See More

Like · Reply · 2 · 6 hrs

Peggy Clem Gooday Paul Zmolek , I was just thinking almost the exact same thing, believe it or not. And, may I be so bold as to add that some pictograms, some might believe, convey their meaning through the symbolism of the collective unconscious, to coin Carl Jung. I...See More

Like · Reply · 1 · 5 hrs

Peggy Clem Gooday

Like · Reply · 1 · 5 hrs

Peggy Clem Gooday

Like · Reply · 5 hrs

Paul Zmolek Peggy Clem Gooday I just write (insert smiley emoticon here).

Like · Reply · 1 · 5 hrs

Write a reply...

Jae Leslie I thot that this particular boundary owes a lot to the character of brush marks. The mark-making tool adds its own characteristic constraints

Like · Reply · 1 · 16 hrs

Jeffrey Stumpf

Like · Reply · 11 hrs

Zorin II Palazzo I agree that a lot of works posted here have more to do with abstract art than with asemic writing, since I can see no relation to writing in them. That's why I refrain from posting here (well – the other reason is that I'm rarely pleased with what I d...See More

Like · Reply · 7 hrs

De Villo Sloan Maybe this is subjective, but Japanese "writing" seems an excellent blending of word-image that inspires many asemic writers as well as a tradition of calligraphy. In fact, early work by Brion Gysin that is now considered influential on the development of asemics is a blending of Japanese & Arabic using grids.

Like · Reply · 3 · 7 hrs

Monte Thrasher I was waiting to hear someone bring up Gysen. I built several of his dreamachines, (basically a spinning tin cylinder with a clear bright lightbulb within, pierced with a wavy checkerboard pattern to throw strategic flickers at the retinas, a mechanical strobe, to psychedelic effect). Geysen would sometimes line it with a grid of simple drawings, like a whoosh of a brush round a penciled circle, another and another. It acted something like a zoetrope this way, the drawings became animated. A zoetrope runs a specially-made sequence of animated images designed to form a loop, and its narrow slots act like a quick shutter to reveal the frames quickly and evenly like a movie. Whereas the dreamachine has big square holes for shutters so their animation blurs, plus the sequences of brisk brushy strokes were never contrived to cooperate, so the 'movie' they produce stutters and splatters around, the strokes quiver and blur, yet it constantly hinted at Chinese and Japanese calligraphy because it carries the distinctive dash of a brush to make a distinct stroke. It's like trying to read a book in a dream, it won't sit still to be read. Add this to the glorious drugless-psychadelic effect of the alpha-rhythm strobe flash and you get an asemic masterpiece. It reminds me of what you get from drawing and doodling with markers on clear film leader and projecting it: the crazy crash and boom of color and form is like a storm of strokes. Oddly enough, by the way, this movie will seem to fit perfectly with whatever music you play it to (Bartok especially).

Like · Reply · 8 mins

Write a reply...

Johnny Mac It is all in the minds eye .....

Like · Reply · 1 · 6 hrs

Paul Zmolek With all due respect, something cannot be "pretend Japanese" and "without reference to the written word" at the same time as kanji and hiragana are the "written word" in Japan.

Like · Reply · 6 hrs

Zorin II Palazzo That's true, but she said "or", not "and".

Like · Reply · 1 · 6 hrs

Write a reply...

Monte Thrasher At the very least it gives you more variety of symbols to do a 'syllabary' than an 'alphabet'.

Like · Reply · 5 hrs

Franz Keller 面白いですね? There are a few other symbol sets besides our Roman ABC and 感じ out there - check out some Cyrillic, Hindi, Arabic, Greek, cuneiform, hieroglyphics, runes, And it might start looking like those to you too... ; - )

Like · Reply · 1 · 4 hrs

Monte Thrasher Cryptographers know that if a code uses about 30 symbols it's born of an alphabetical system, if around 60 (I think) it's a syllable system, and ideographic systems use several hundred symbols. An artist has to show enough order to convey that it's deliberate, not arbitrary scribblegibberish, yet give it enough lively variation to make it interesting and memorable, that regularity vs. irregularity dynamic is a big part of this kind of art. I've learned from my own asemic calligraphy that too many symbols look like gibberish, even if they're part of a thought-out system, and the eye quickly gives up on them. And conversely that too much tidying up of variety and even outright disorder squeezes the spontaneity and liveliness out of the art.

Like · Reply · 1 · 4 hrs

Peggy Clem Gooday Addendum: It is interesting to hear others interpretations of cultural influence on asemic writing, I often see a Middle Eastern influence, although I don't speak or read a lick of Arabic.

Like · Reply · 1 · 3 hrs

Floriana Rigo I don't pretende to write in Japanese or Chinese or Arabic or English or...I like to be free to take inspiration and shapes from the signs of the writings in the world I need in a particular moment... I like to play in the borderline between asemic and semic... for a long time I've been looking only at chinese calligraphy, starting from Taichichuan. Now the thinks are changed around me and in my feeling. we are in a global writing fluxus. I hope you may accept in it also my mistakes

Like · Reply · 3 hrs

Jim Leftwich The contemporary practice known as Asemic writing emerged in the late 1990s from a logical, step-by-step process of continually pushing the boundaries of experimental poetry. I know. I was there. What I offer here is only a brief description. For anyone interested in more detail I recommend the Rare Books and Manuscripts Archives at Ohio State University. The process begins of course with the intact word, the integrity of which had long ago been violated in favor of the syllable. If the word can be broken down to its syllabic components, then

it can also be broken down to its letteral components. This had been accomplished as early as 1909, by Marinetti and the Italian Futurists. If the word can be broken down to its letteral components, then it can also be broken down to the lines and shapes of the letters themselves. This area of exploration/experimentation led, in the late 1990s, to a practice of quasi-calligraphic improvisation. Research by Tim Gaze quickly uncovered ancestors for this practice, most importantly Henri Michaux, Christian Dotremont, and Brion Gysin. The first collections of asemic writing in its current configuration were published by Tim Gaze in his Asemic Magazine (1998 - 2007). You can find it archived here: <http://asemic-magazine.blogspot.com/>

Unfortunately, at least to my way of thinking, in recent years the work with the word-syllable-letter has been largely abandoned in favor of quasi-calligraphic practices and various forms of abstract art. The struggle with writing, in writing, as writing doesn't seem to be a very important part of what is happening under the umbrella of the word "asemic" today. What attracted me to the notion of asemia circa 1997 was my experience of it as a kind of aspirational writing-against-itself. There is no such thing as asemic writing, but in struggling towards it one might find oneself doing and thinking things the experience of which would be unavailable without this specific practice. That's why it is important. As a means of producing aesthetic objects it really has no importance whatsoever.

asemic magazine

a magazine which publishes asemic writing & related materials, edited by Tim Gaze. Thanks to Marco Giovenale for hosting the on-line versions of the magazine.

ASEMIC-MAGAZINE.BLOGSPOT.COM|BY TIM GAZE

Like · Reply · Remove Preview · 3 · 1 hr

Phyllis Segura Thanks, Jim. I have always been a big fan of Gysin and Michaux and my own work which I haven't posted here due to not having photographed it often stems from that appreciation. This is great information.

Unlike · Reply · 1 · 1 hr

Phyllis Segura I might put Bruce Conner in the mix too.

Unlike · Reply · 1 · 1 hr

Write a reply...

Floriana Rigo Thanks. Beautiful Magazine. Compliments

Unlike · Reply · 2 · 45 mins

Jim Leftwich edited & published by Tim Gaze, who is not on facebook. more people need to spend more time with it. it was an important publication.

Like · Reply · 42 mins

Floriana Rigo I hope to find it . anyway I'm thinking in the late evening that every sign pretends especially if you look at it

Like · Reply ·

END

Blinked (thigh) temple mud release form single  
swarming tent caves for crawling dusty cliffs  
the text relief dry 'n crumbly (flakey bowl)  
your milked thought opens pores lap burning  
fat sores cloaked sought itchy face the floor  
rumbling (high teats) next the list's bloody  
sprawl names' rent warming's ring of stores'  
increase, the flood's temper, sign-linked thick

AGO

CITY

Scattered members tubs of hands skirts from  
windows drool: your neither lips retain the  
pasting wind it mattered once a corn of  
swelling end begins. Ah the grubby books  
crawl, the cellars certain buildings  
breaking skin! Sump pool, rich in stain:  
thus it patterned much remembered form; will  
freeze while falling in. (In dust you spat,  
your countless spread or thin

AGO

CLIPS

In the next of living, formulation  
fall tattered dirt driven on (rivers  
foot clinging land, the) chin held  
down "have to", half too much, nested  
drilling (dived you, off the shirt  
stinging hand chewed the scissor rings,  
skin) I was stance for you, testered  
wind in your desires-speech hedging  
cliff of mist the postal view sheer  
slips, flapping...

© Jim Leftwich & John M. Bennett 1995

137 Leland Ave., Columbus, OH 43214 USA

*John Bennett's Poems*

EM AGON (after John M. Bennett's "END AGO")

cloak the lisped increase  
cave text cliffs the floor  
bloody thigh for crawling bowl  
release ought single crumbly  
thought the thick mud  
cloaked names rent

blin		fo	fa	ren	inc
templ	mil		sc		rum
raw	in	du	ite	spr	mple
rming		pore		ked	so
mbling		ody		spr	od's
se	crawlin		crumbl		tem
ught	i	nex	arm	te	pens
ru	war	mbly		eats	oor
				mbly	ing

the flood's mud cliffs thought  
linked names floor go  
face the dry 'n dusty lap

list ease blink flak  
cave ilk ores warm

has China create beer years  
reope]-\ning regime isolation  
the the su-rrender force  
swamp dumpe\ -d scale  
operation some\h\o-w ragtag  
also pivot Beijing\  
-\as of it yearned entente  
hal-ting two first

has Chi]-\na create  
beer years  
\r]-eope]-\ning regime  
isol]\aktion  
the the-\ su-rrender  
force  
swamp dumpe\ -d scale  
opera\t-ion some\h\o-w  
ragtag\  
]a-also pivot  
Bei\jing\  
-\as\ -of it yearned  
entente]\\  
-hal-ting two  
fi\ -rst

has Chi]-\na create  
beer years thirsty  
\r]-eope]-\ning regime  
isol]\aktion elephant  
the the-\ su-rrender  
force lasso  
swamp dumpe\ -d scale  
opera\t-ion some\h\o-w  
ragtag\ stump pump  
]a-also pivot farce  
Bei\jing\ slurp  
-\as\ -of it yearned  
entente]\ elope  
-hal-ting two hash  
fi\ -rst ears errors

\r]-e-ope]-\ning regime  
isol]\aktion elephant

the the]-\ su-rrender  
ragtag\ stump pump  
]a-also pivot farce]-  
\Bei\jing\ slurp  
-\as\ -of it yearned  
enten-\te]\ elope  
-hal-tin-\g- two hash  
fi\-\rst ears\-\ errors  
force las]\s-o  
h-]as Chi]-\na create  
bee\r years thirsty  
swamp dumpe\-\d- scale  
opera\t-ion some\\h\o-w

the te]-\ su-rrnder  
ragtg\ stump pump]  
a-also pivot farce]  
Bei\ing\ slurp  
-\s-of it yearned  
ente-te]\ elope  
-halting\g- two hash  
fi\-\st ers\-\ errors  
forc las]\-  
\r]-ep]\ing regime  
isol]ation elephant  
h-]a Chi]-\na ceate  
bee years thirst  
swap dumpe\-\d- scl  
ope\t-ion some\\h\o-w

-\s-of it earned  
ente-e]\ elpe  
forc las]\r]-e  
p]\ing regime  
iol]ationphant

h-] hi]-\a ceate  
bee yeastirst  
swap dum-\d- scl  
ope\t-ioe\\h\o-w  
-halti\-\- two hash  
the te]-\ su-ne  
agtg\ stump ump]  
a-also pivot ce]  
Beining\ slur  
fi\-\st ers-errors

\sof it earned  
e-e]\ \ elpe  
forcla]\r]-  
-lti\-\- tw hash  
thte]-\ u-ne  
agtgsump mp]  
a-also ice]  
swap dum-\-\ sl  
Beining\ s  
fi\-\st ersr  
p]\ingrgim  
iol]atiopht  
h-] hi]-\te  
bee yeastthr  
pe\t-ioe\\h\o-w

ti\-\- tw hash  
sap dum\-\- sl  
htte]-\ u-ne  
aggump mp]  
a ce]\ \so  
tarned  
e-\ elp  
focl

a]\r]--1  
iopht  
h-] hi]\  
bee yeas  
Biing\ s  
\-st ersr  
\ngrgim iol]a  
p\t-ioe\\o-w

extremely three h-] hi]\  
tarned they ow  
\-st ersrn one makes the remarks  
wherever forms focl when but  
spectacular ti\-\ tw hash glimpsing f  
a]\r]--1 or the known where know  
n criminal sap dum\-\ sl known we bel  
iopht ieve known leave else d  
amaged hte]\-\ u-ne nothing the nowa  
days p\t-ioe\\o-w once no longer soc  
iety the one aggump mp] at catalog  
\ngrgim iol]a ues what instrumentatio  
n wrongly a ce] \so terrain known  
bee yeas known finished wantants  
Biing\ isolates certain e-\ elp k,nown

09.17.2015

evidence three h-] hi]\  
tarned they ow  
\-st alien one makes the remarks  
wherever forms observatory when but  
spectacular ti\-\ future glimpsing f  
scientific or the known where know  
n criminal sap microbes known we bel

discoveries known leave else d  
amaged secrecy nothing the nowa  
days paradigm once no longer soc  
iety the one extraterrestrial catalog  
binding nested what instrumentatio  
font-ruffles \so terrain known  
bee abbyssss known finished wantants  
sisolates certain propaganda k,nown

ietty the one exratterrtrial  
evidence three h-] hi]\ tee  
\-st alien one makes theher  
ever forms observatory when  
amaged secrey nothinghe  
days paradigmone no onger  
binding nested wh  
scietific or the known here  
n crimnl sap microbes wn we  
discoverie known leave else  
font-ruffles \soterran  
bee abbyssss knw finied  
sisolates certaiopagana  
spctacular ti\ - future mpsing

discoverie kon leave else  
font-ruffle \soerran  
bee abbyssss knwfniied  
ietty the one exrrtial  
evidence three hi]\ t  
e\ -st alien one makes  
thehereer forms obsera  
tory when  
amaed secrey nthinghe  
daysparadigmone no onger  
scietifi r theknown here

n crimnl sapmcrobes wn we  
bindin nested h  
sisolates rtaiopagaa  
spctaculti\-\ future mpsin

spctaculti\-\ future mps  
amaed crey nthinghe  
discoverie ko ve else  
font-ruffle \soerrn  
bee abbyssss knwfnidi  
ety the one exrrtial  
vidence three hi]\ t  
e\st alien one makes  
thehreer forms obsera  
tory henn crimnl  
sapmrobes wn we  
bindin nested h  
sisolates rtaiopaa  
daysparadgmone no onger  
scietifi r heknown here

s]\pctaculti\-\ future \-\mps  
sisolates rtai\-\opaa \amae-d  
sapmr[\obes wn we\ crey  
nthinghe\discoverie ko ve  
else-\ font-r-\uffle \so  
err-]-\n-\t\ory henn  
daysparadgmone n\o-] on  
thehreer forms obsera\g  
er \-\crim-nl  
bee abby\ss-ss knwfn\idi  
ety the one \\\-exrr-]\tial  
vidence three ]h-i]\ t  
e\st alien one]- m\al-\k-]es  
bindin n-es]\ted -h

scietifi r heknown h]e]]\re]

s]\pctaculti\-\ future \-\mps  
seieeesolates rtai\-\opaa \amae-d  
sapmr[\obes wn we\ crey  
nthingheee\\discoverie ko ve  
else-\ fonte-r-\uffle \so  
err-]-\n-\te\eory henn  
daysparadgmone ene\o-] on  
thehreer forms obseera\g  
er \-\crim-nl e  
ebee abbyy\s-\ss knwfn\idi  
eety the one \\-\exrr-\tial  
viedence three ]h-i]\ t  
e\ste alien one]- m\a\-\k-]es  
bindine n-es]\ted -h  
scietifie r heknown h]e]]\re]

s]\peeculti\-\ future \-\mps  
seieeesolets rtai\-\opaa \amae-d  
sar[\eobes we we\ crey  
nhingeheee\\dieesoverie ko ve  
lse-\e fonte-r-\fefle \soer  
r-]-\n-\te\eoryhnn  
dayseparadgmone enee\o-]o  
theheereer forms obseeer  
a \-\crim-nl e  
bee eabyy\s-\ss knwfn\iei  
eeytehe one \\-\exrr-\tiale  
viedeene three ]h-i e  
e\seete alen one]- m\a-\k-]es  
ebeeindine n-es]\ted -ietifie  
heknown h]e]]\re]

ee\seet ealen o]- m\a-\k-]es  
se]\peecueeeelti\ - futur\p  
seeieeeeeesoelets rtaiopa  
a \amae-d ko ve  
hekeneoewen he-r  
a[\eobeseee we we\ c  
nhineheeee\dieesoverie  
lse-\efonetee-r-\ \soer  
r-]-\]n\tee\eeeorynn  
dayseparaegone eeee\o-]o  
theheereeer fomobeseeeee  
a \ -crime-nl eee eabbye  
y\ss-ss knwfn\iei  
eytehe oeene \\-xrr-\ialeee  
vieene tehree h-i e  
eebeeinedie n-e]\ted -ietifie

we we\ c heeee\dieesoverie  
ls-efoeeeteee-r-\ \so  
er-]-\] \tee\eeeorynn  
daysepaegoenee eeee\o]o  
theheereefomobeseeeee  
a \ -crimee-l eeeee eabbye  
y\ss-ss kenwf\ e  
ee\ ealeeeeen o]- m\a\]es  
se]\peecueeeelti\ - feueeetur\p  
seeeeeeeolets rtaiopae  
e amae-de ko v  
keeeeeewen he-ra[\eobeseee  
eytehee oeene \\-xr-\ileee  
ieene tehree h-ie  
eebeeeeeeinedie n-e]\ted -ie

keeeeewen heera[\oeebeseee  
eeytehee oeene \]-exr-]ee  
wwe\ c heee\ieesoveeeeerie  
-eoeeeteeee-r-\ \see  
er-]-\tee\eeeeorynne  
dysepaegoenee eeee\o]o  
hhereeeomobeseeeeere  
\cimee-1 eeeeeeee  
eeebbyy\s-ss kenwf\  
ee\ eleeeeen o]- m\ae  
e\]e ee einedie n-e]\t  
ed -ie eeueeetr\  
esee]peeceeeelti\-\ fee  
eeeeeeeeeeeolts rteee  
aiopae aae-de ko v  
ieene teree h-eeeeeebeeee

oheeeeomobeseeeeere  
eeyt oeeeene \e-ex-]ee  
eebby\s-ss keenwf\  
e\]e leeeeen oee]- m\ae  
\]ee ee endiee n-e]\t  
ter -ie eeeeer\e  
see]peeceeeeti- feee  
eeeeeeeeeeeotsrteeee  
iopae aae-dee kneeee  
ee h-eeeeeebeeeeeeee  
keeeeeehr\eeseeee  
c heee\ieeesoeeeerie  
wwe -eoeeeteeeeeee-e  
r-\ \s-1 eeeeeeee  
er-]\tee\eeeeoreynne  
dysepaegoeneee eeeee\o

oheeeeomobeseeeeee  
eyt oeeeene \e-ex-]ee  
eeby\s-ss keenw  
f\el leeee oee]- m\ae  
\]e ee endiee n-e\t  
ter -e eeeeer\esee]pe  
eeeeti- feee  
eeeeeeeeotseeee  
iopaee aae-ee kneeee  
ee h-eeeeebeee  
keeeeeehr\eesee  
c heee\ieesoeie  
wwe -eoeteeeeeee-e  
r-\ \s-1 eeeeeeee  
er-\ \tee\eeeeyn  
dysepaegoeneeeee\

toeeeene \e-ex-]ee  
eey\s-ss keen\el  
eeeen oee]- m\ae  
e-ee kneeee  
e h-eeeebbee  
keeeeeehr\esee  
c eee\ieesoeie  
wwe -oeeteeeeeee-e  
r-\ \s- eeeeeeee  
r-eyn  
dyagoe  
eeeeomobeseeeeee  
\]e eendiee -e\t  
ter -e eer\ee]pe  
eeeeti- feeeeeeee  
eeotseeee iopaee aa

r-\ \s- eeeeeeee

r-e  
eeeiopeee a  
dyaeoe  
eeemobeeeeee  
eene \e-ex-]ee  
eessskeen\el  
een ee]- m\ae  
eee knee  
e h-eeeebee  
keeeeehr\es  
c ee\ieesoeie  
e-oeeteeeeee-e  
\]eendiee-\t  
tee eer\el  
eeti- feeeeeee

eeipaee adya  
eoeeeemobe  
eeee  
ene \e-ex]ee  
eesskeen\el  
eeenee]-m\ae  
eee kne h-eee  
ebeekeeeeh  
r\es-\s-ee  
eee  
eee-e  
cee\ieesoeie  
e-eteeee-e  
\]eenie-\t  
tee eer\]  
eetfeeeeeee

eeipaee cavities adya  
eoeeeemobe closure

eeee juncture  
ene \e-exabundant]ee  
eesskeen\ e neither\el  
eeenee]-m\ae teeth  
eee knee flesh h-eee  
ebeekeeee h opaque  
r\es-\advocacy\s-ee  
eee declawed  
eee-e overcast  
cee\ie spanning soeie  
e-etee circuit ee-e  
\]eenie-indisposed\t  
tee William T. Wiley or Ray Johnson Trap (1967)—a black-and-white photograph of the absent body of Nauman's friend and former professor William T. Wiley outlined by artifacts from Ray Johnson's mail art—doesn't question whether it is trap or void: it is both container and contained  
eer\absurd]  
eeet fee fence eeeee

eesskeen\ e neither\el  
e-etee circuit ee-e  
\]eenie-indisposed\t  
eeipaee cavities adya  
eoeeeemobe closure  
eeee juncture  
ene \e-exabundant]ee  
tee William T. Wiley  
or Ray Johnson Trap  
(1967)—a  
black-and-white  
photograph of the  
absent body of  
Nauman's friend and  
former professor  
William T. Wiley  
outlined by  
artifacts from Ray  
Johnson's mail

art-doesn't question  
whether it is trap  
or void: it is both  
container and  
contained  
eer\absurd]  
eeet fee fence eeeee  
eeenee]-m\ae teeth  
eee knee flesh h-eee  
ebeekeeeeh opaque  
r\es-\advocacy\s-ee  
eee declawed  
eee-e overcast  
cee\ie spanning soeie

eesskeenher\el  
e-eteet rcuit e-e  
\]een-indispose\  
eeipae cavities  
adyaeoeeeemobe  
closure  
eee jncture  
ene\exabundant]ee  
tee Wliam T. Wiley  
or Raon Trap  
(1967-a  
blacknd-whie  
photrph of the snt  
body of  
Nauma friend and  
forme rofessor  
Willim T Wiley  
outlied b  
artifcts from Ray  
ohnsos mail  
at-dosn't question  
whetheit is trap  
or od:it is both  
contair and

contaie  
eer\abrd]eeet fee  
fence eeeee  
eenee]eteeth  
eee knelesh h-eee  
ebeeeeee opaque  
r\es-\cacy\s-ee  
eee deawed  
eee-e vratcee\ie  
spanning soe

eesskeere  
e-eteecuit e-e  
]een-ndispose\  
eepacavities  
adyeoeeeeemobe  
cloue  
eeejnctue  
eneeexabundate  
teeWliam T. Wil  
eyo Raon Trap  
(19-a  
bland-whie  
phorp of the snt  
bodyf Numa  
friend  
and  
forerofessor  
Will T Wiley  
outlie b  
artict rom Ray  
ohnss mail  
at-dsn't questin  
wheteit is trap  
o od:it is both  
conar and  
contie  
eer\d]eeet fee  
fenceeee

eeneeeeteet  
eee kelesh h-eee  
beeeeopaque  
r\s-\acy\s-ee  
eedeed  
eee-atcee\ie  
spanngs

bodyfNuma friend  
oo:it is both  
crand  
ctieer\d]eeet fee  
feee  
eeteet  
ee keesh h-eee  
beeeopau  
rs-\acy\s-ee  
epeed  
e-atcee\ie  
sa  
ad forerofessor  
Wilt Wiley  
sr  
teecuitee  
]een-ndis  
posepacav  
ities  
adeoeeee  
mobe  
cloeeee  
jncu  
eneexa  
bundate  
eeWlam  
T. Wil  
ey Rn Trap  
(19a blandwie  
phorpof he snt  
out b

artt om Ray  
ohns mai  
at-sn't questin  
wheteit is trap

bodyaiend  
oo:itis bot crand  
ciee\d]eeet feef  
eetetee keesh h-eeebeeopau  
rs-ac\s-ee edee  
e-atee\ie s  
ad orerofessor  
iltWiley  
srtecuitee  
jen-ndis  
poecav it  
aoeeee eeeee  
jceneexa bndate  
eam . Wl  
y Rn Trap  
19a blandwie  
rpof he snt t b  
artt m Ray  
ohns mi-sn't ques  
wheteii trap

Gustav Metzger: Auto-Destructive Art (1959)  
& Jim Leftwich Asemic Writing (2015)

Asemic Writing is primarily a form of public art for industrial societies.

Asemic Writing is a total unity of idea, site, form, colour, method, and timing of the disintegrative process.

Asemic Writing can be created with natural forces, traditional art techniques and technological techniques.

The amplified sound of the Asemic Writing process can be an element of the total conception.

The writer may collaborate with scientists, engineers.

Asemic Writing can be machine produced and factory assembled.

Asemic Writings have a life time varying from a few moments to twenty years. When the disintegrative process is complete the work is to be removed from the site and scrapped.

Asemic Writing can be created  
with natural forces,  
traditional art techniques  
technological techniques.

The amplified sound of the  
writing process can  
be an element of the total  
conception. The writer may  
collaborate with scientists,  
engineers. bodyaiend

oo:itis bot crand  
ciee\deet feef  
eetetee keesh h-eeebeeopau  
rs-ac\s-ee edee

eaee\ie s

orprofessor

seic riting is primarily  
for ofpublic art for  
industrial ocieties.

AsemicWritig is a total  
unity ofiea, ste, for,  
colour, methd, an timg  
of the disinteratitie

pocess. srtecuiie

Jen-ndis

poecav it

aoeeee eeeee

jceneexa bndate  
eam . Wl  
y Rn Trap  
19a blandwie  
rpof he snt t b  
artt m Ray  
ohns mi-sn't ques  
wheteii trap  
Asmic Writin an be machne  
produced and  
factoyassembled.semic  
Wings have a life  
time varying rom a ew  
moments to twenyyear.  
hen the disinteative  
prcess is compet the  
workis to be emoved  
from te siteand scraped.

oo:itis bot cnd ciee\d]eeet feef  
for ofpublic art or  
industria ocietie.  
AsemicWriigis a tota  
unity of, ste, for,  
oour, mehd, an timg  
of te diinteraties  
poces. stecuie  
Asemic Writincad  
ith natural ces,  
raitional at techniques  
echologica techniques.  
Themplfied sund of the  
semicrtng prcess can  
e an elme f he total  
em . Wly n Trap  
19a lndierpof hent t b  
artt m yohns mi-sn't ques  
weteii rapprodue nd  
Asic Wrtin an be machne

factoysembed.semic  
Wings a life  
time vyig rom a ew  
moments to wen yyear.  
hen t disintative  
prces is compet the  
works to be emoe  
fromtiteand scraped.  
onceptio.Th iter may  
collaborate sientists,  
engineers. bdyaend  
]en-ndispoeav t  
aoeeee eeeejceneexa bndate  
ettee keesh heebbeeopau  
rs-acs-ee edeeaaee\i s  
orprofessrseic riting is rimarily

rational a tehniques  
echooica echniues.  
Themplfid und ofthe  
semicrtng cess can e  
an elme he total  
e . Wly n Trp  
19alndierof hent t  
artt m yohns mi-sn't  
quesi is compet the  
orks o beemoe  
frmitend craped.  
oncepto. ter may  
collabot sentists,  
engineersdyaend  
]en-ndispca taehee  
eeejcenexa bndate  
ettekeeh heebbeopau  
rs-acs-eedeeaae\  
orprofessec riting  
is rimarily  
wteiirappodue nd  
Ascrin n e machne

factoysebed.semic  
Wings a l oo:it  
is o n ciee\d]  
effor ofpublic art or  
idustria ocietie.  
AseicWriigis a tota  
unit f ste, for,our,  
mehd an tmg  
o te diintrati  
pocs stecuAsemic  
Writincad  
ih natua  
time vyig oa ew  
moments towenyar.  
hnt disitative prces

or idustria ociete.  
Asecrigis a t  
unit f te, for,our,  
ehd an tm  
rtionalatehniques  
choica echiques.  
Themlfid und ofthe  
semicrn cessae  
an elme hetotae  
Wly n Tp  
19alndierof hent  
att m yohns m-n't  
quei is comp th  
orks o beemoe  
fmitied cra  
onepto ermay  
collaort ntists,  
enginerdyaed  
jen-ndispc aeeee  
ejcenexa ate  
eteeeeh heeepau  
rs-acseedee  
orprofessc ting

s rimarily  
wtiirappodue nd  
Ascrn n e machne  
actoyebed.semic  
gs l oo:it  
i o n cied]  
efor ofpublicart  
moentsowenyar  
hnt iative prce  
o e diintrati pocss  
tecuAsemic Writina  
i natu time vyig oa

machnecoyebed.semic  
g oo:it  
hent  
at m ohns m-n't  
quei is comp th  
oko emoe  
fmita  
oneto may  
coort nists,  
eninerdy  
]e-ndispc aeeee  
jcenexa ateeteeh  
heeeepau  
rseedee  
ors ting  
s rimrl  
wrappod  
Ascrn n e  
n id]  
for opubcart  
oentsownya  
ht iativ pre  
oe diintrt pocss  
cAsemic Writn  
u time vyig oa  
or idustr citerii

gis a t  
unitfte, for,our  
ehd an t  
rtionalatehniques  
cica echiques.  
Temlfid und ofthe  
semicrn cessae an  
le hetotae  
ly n 19alndierof

at mohns m-n't uei is comp t  
ko emoe eeparedeeor ting  
s r  
wrappod  
n e  
ni]  
orobcart  
ntsoya  
t iatvrediintrtpocss  
cAsemic r  
time vyi oa  
ridustr iterii  
gi unitft, for,our  
ehd  
tiotehniqus  
ca echiques.  
T eiund ofthe  
semi cssae an  
machnecoyebeig o:t  
le tote  
alndierof  
mta onto may  
coorits,  
eniner  
]e-ndispc aeeee jcenexa ateeteeh

t mhs m-n't uei is  
comp tomoe  
eeepareddeeor ting  
s rwrspo e  
ni]obcart  
tsa  
an  
macheccoyeig :t  
le toalndiero  
mta nto may  
corits, eie  
]e-spc aeeee  
jcenexa ateete  
t vrediintrtpocss  
cAs  
ti vyio  
idur iterii  
initft, for,our  
ed  
toteniquus  
echius  
iund ofthemi cssae

## The Art Strike & Asemic Writing

The importance of Asemic Writing lies not in its feasibility but in the possibilities it opens up for addressing a series of issues: How 'writers' define their identity, how this identity affects the 'writer's' ability to engage with the surrounding culture. Asemic Writing is of course a bad idea, because writing is a product which, if withheld, can easily be replaced by any other commodity, cars, artificial sex partners and the like. Those who adopt 'writing' as a substitute for life will necessarily experience Asemic Writing as a form of death. We, however, understand that 'death,' like 'writing' and 'individuality,' is nothing but an ideological construct.

Karen Eliot  
& Jim Leftwich

t mhs m-n't uei is  
comp tomoe  
eepareddeeor ting  
s rwrspo e  
ni]obcart  
tsa  
an  
macheccoyeig :t  
le toalndiero  
mta nto may  
corits, eie  
The importance of  
Asemic Writing lies  
not in its feasibility  
but in the  
possibilities it opens  
up for addressing a  
series of issues: How  
'writers' define their  
identity, how this  
identity affects the  
'writer's' ability to  
engage with the

surrounding culture.  
Asemic Writing is  
of course a bad idea,

because writing is a  
product which, if  
withheld, can  
easily be

replaced by any  
other commodity, cars,  
artificial sex partners

and the like. Those who  
adopt 'writing' as a  
substitute for life

will necessarily  
experience Asemic  
Writing as a form of  
death.

We, however, understand  
that 'death,' like  
'writing' and

'individuality,' is  
nothing but an ideological  
construct.

]e-spc aeeee  
jcenexa ateete  
t vrediintrtpocss  
cAs  
ti vyio  
idur iterii  
initft, for,our  
ed  
toteniquus  
echius  
iund ofthemi cssae

replaced by any oher commodity, cars,  
artficial sex partners

and te like. Those who  
t mhs m-n't uei is  
comp tomoe  
eepareddeeor ting  
s rwrapo e  
ni]obcart  
tsa  
an  
macheccoyeig :t  
le toalndiero  
mta nto may  
corts, eie

The mportance of  
AsemicWiting lies  
not in itsfeasibility  
but in the  
possibilities it opens  
pfor addressing a  
sers of issues: How  
'writes' define their  
identity how this  
identity ffects the  
'writer's' blity to  
engage with the

surrounding culture.

Asemic Writing is  
o course a bad idea,

beause writing is a  
prodc which, if  
withhel, can  
easily be deth.

We, wvr, understand  
that 'death' like  
'writing' an

'individuality,' s  
othing but an ideological  
cntruct.

]e-spc aeeee  
jcenexa ateete  
t vrediintrtpocss  
cAS  
ti vyio  
idur iterii  
initft, for,our  
ed  
toteniquus  
echius  
iund ofthemi cssae

'wrter's' blity to engage with  
thesrounding culture.

Asc Writing is

o ore a bad idea,  
eplaced by anymmodity, cars,  
arfcial sex partners and telike. The who  
t mhs m-'t ueiis

comp tomoeeeparedeeor tin

s rwrspo e iobcart san

ahecoyeig :tle oalndiero

mta no may corts, i

The mportance of

semicWitinglies

nt in itsfesibility

butin the

possiiitis it opens

pfor addssing a

sers ofsses: How

'wridfne their

identy how tis

idenity ffacts h beuse witing is a

whic, if ithhel, ca

asily be det. wvr, undersad

that 'death' lke

writing' a' idivduality,' sothn

but an ideological

cntruc

]e-spc aeeee jcenexa ateetet

vredinrrtpocss cAsi vyo

dur itriin

tft, for,our tniqus

echiund ofthemisae

dopt 'iting' as a

bstitutefrlife ill necessarily

experience Asemc Witing as a form

comp omoeardeeeor tin

s rwrao iobcart san  
ahecoyeigteoalndiero  
mta no ma orts i  
The mpornce f  
semicWinglies tin  
itssibility  
bui theossitis it  
pfor dding a  
sers ofes: How  
'wrter'sbogage with  
thesroundcultur. Ac  
Writing is  
o ore a ba idea,  
eplced by anymmodity,  
cars, cAsi vyo  
ur itrintft, for,ou  
opens tniqus  
eciiund ftmisae  
dopt'itig' asa  
bstituefife il  
necessarily  
experiecAsemc  
Wing as a form  
rfcia sexatners and  
telike. The who  
tms m-t ueiis  
'wridfnetir  
identy hw s  
idenity fects hbuse  
witing is a  
whic, ifithhel, c  
asily be. wvr,  
undersad that 'death'  
lke wrting'  
aidividuality,' sothn  
u an idological  
cntr  
je-sp aeeee jcnenexa  
ateetetvredinrrtpocss

Wrting is  
o or a ba idea, eplced y anymmodity,  
cars, cAi vy  
ur itrintf, for, ou opens tniqus  
ciund ftmisaedotitig' asa  
bstitefife ilsily  
experiecAsmc ing as a frm  
rfcia sexatnrand  
telike. The w tms m-t ueiis  
'ridfnetir idety hw s  
identy fecthbuse  
witingis whic, ifihhel, c  
asily be. wvr,  
undersad hdeath'  
comp omoeardeeeor tinswrao iobcart san  
ahcoyeigteoalndieromta o ma orts i  
The mprnce fseemicWiglies tin  
itssibility ui theositis it  
pfor dding  
sers ofes: How 'wrter'sbogage  
withsroundcultur. Ac  
lke wrting  
aididualothn an idological  
cn]e-sp aeeeejcenexa  
atetetvredinocss

telke. The w tms m-t ueiis  
Ac le ting  
aididualothn an  
idological cn]e-sp  
aeeeejcenexa  
aetcss  
'ridfeirdety hw s  
identy fthbuse  
witingiswi, ifihhel, c  
asily be wv, udersath'  
com oearedeeeor tinswrao  
iobcart san ahcoyeigte

oalndieromta o ma orts  
he mrnce fsemicWig  
Woor a baidea, eplced  
y anymmmodity,  
ars, cAi vur itrintf,  
or,ou opens tnqisciund  
ftaeotitig' asa  
stitefif ilsil  
xeriecAc ing as a frm  
rfiasextnrand  
lies tin  
tsility ui theositis it  
pfr  
sersofes: How 'wrter'  
sbogage withsroundcultur.

## Plagiarism(R) Made Easy & Asemic Writing Made Even Easier

Asemic Writing in late capitalist society articulates a semi-conscious cultural condition: namely, that there is 'nothing left to say,' a feeling made more potent by the theoretical possibility of access to all knowledge brought about by new technologies. The practitioners of much of 'post-modern' theory have tended to proclaim this feeling rather smugly; but if there is nothing to say, they yet demonstrate that there will 'always' be something to sell. On the other hand, there are practitioners active in many disciplines who, recognizing the necessity for collective action demanded by the media such as film and electronic tape, engage in Asemic Writing in an attempt to expose and explode once and for all the individualistic attitudes which tend to make all human activity seem redundant and increasingly alienated.

the tape-beatles  
& jim leftwich

telke. The w tms m-t ueiis  
Ac le ting  
aididualothn an

idological cn]e-sp  
aeeeejcenexa  
aetcss  
Asemic Writing in late  
capitalist society  
articulates a  
semi-conscious  
cultural condition:  
namely, that there is  
'nothing left to say,'  
a feeling made more  
potent by the theoretical  
possibility of access to  
all knowledge brought  
about by new technologies.  
The practitioners of much  
of 'post-modern' theory  
have tended to proclaim  
this feeling rather smugly;  
but if there is nothing to  
say, they yet demonstrate  
that there will 'always'  
be something to sell. On  
the other hand, there are  
practitioners active in  
many disciplines who,  
recognizing the necessity  
for collective action  
demanded by the media such  
as film and electronic tape,  
engage in Asemic Writing in  
an attempt to expose and  
explode once and for all  
the individualistic  
attitudes which tend to  
make all human activity  
seem redundant and  
increasingly alienated.  
'ridfeirdety hw s  
identy fthbuse  
witingiswi, ifihhel, c  
asily be wv,udersath'  
com oearedeeor tinswrao

iobcart san ahcoyeigte  
oalndieromta o ma orts  
he mrnce fseemicWig  
Woor a baidea, eplced  
y anymmmodity,  
ars, cAi vur itrifntf,  
or,ou opens tnqisciund  
ftaeotitig' asa  
stitefif ilsil  
xeriecAc ing as a frm  
rfiasextrrand  
lies tin  
tsility ui theositis it  
pfr  
sersofes: How 'wrter'  
sbogage withsroundcultur.

kTe w tms m-t ueiisAc le tin iddualothn  
anaetc idlgical cn]e-sp aeeejcenexa  
Aseemic ringin late capitalist sciety  
articulates asm-concious cultual conditon:  
namely, that ther is 'nothing left to say,'  
a feeling ae more otent by the heoretical  
possibility of acesto all knowledge broght  
about by new tecies. The practitioner of much  
o 'post-modern' theory avetended to claim  
oaiierom ma orts he mrnefsicWig  
Woor abaea, eplced  
y anymmors, cAivr itrifntf,  
o,ou opes tnqisciund ftaeotitig' asa  
xeriAc ig as a frm rfiasenand  
lies ti tsility ui thositis it f  
sersofes: Hw 'wrge withsuct  
ths eeling er smugly; but f here s nothing to  
say, teyyedemonstrate that thr walways'  
be somethinoseill. On the other an, there are  
practitionrs atve in many discilines who,  
recognizinthe ncsity for collecive actin  
demanded by the medi sch as film an electronic pe,

engage in emic Writing an attempt to expose and  
explode one and for allh individualistic  
attudes wich tend to makell huan activity  
seem rndat and increasig alienated.

'ridfeirde ssieif ililidenty fthus  
witingiswi ifihhel, asily be wv,udersath'  
m oearedeor tinswrao iobart sanahcoyeigte

about by tecies. The practitioner  
of much o 'post-moder'theory  
avetended t claim oaierom ma ors  
he mrnefsicWig Woor abaea,e  
kTe w tms m-t ueiisAc le tiuth  
anaetc idlgical cn]e-sp ajcenexa  
Asemic ringin late capitalist  
siety ariulates asm-concious cultual  
conditon:namey,that ther is 'notingleft to say,'  
seemrdat and ncreasig alieated.

'ridfeide ssief ililidenty ftus  
witingisiif asily be wv,dsath'  
m oearedeor wrao iobart sanahcoye  
a feeng ae more otent by the  
heoretical ossibility of acesto all knowleg brogh  
y anymmors, cAivr trinf  
,ou opes tnqisciund taeotiig' asa  
eriAc ig as a frm rfiaenand isti  
tsility ui thositis it f  
ersofs: Hw 'wrge withsuc  
ths eelig er smugly; but f here  
snothing to ay, teyydmnstrate that thr  
walways' be somethinose  
On the other an,there are  
practitionrs atve many discilines o,  
recognizinthe ncstyfor collecive acti  
demanded by the mi sh as film an  
electronicpe, expose and  
engage in emic Wring n attempt to  
xplode one and allh dividualistic  
audes wich ted to makell uan activity

practtions tve manydiscilines o,  
recogniithencstyor ollecive acti  
demanded bmi  
electronipe xpos an  
engage i emic rin n attem to  
xplodene and allhdividualistc  
audes h ted t ell uan activity  
he mrnefsicig oor abae,e  
Te w tmsueiisA le tiuth  
aetc idical cn]e-sp  
ajcenexa Asemic ringin late citalist  
sieriulates am-concious  
cultual  
m oredeor wra iobart sanahcoy  
a feng ae mor tent by the  
hoical ossibity f acesto  
all knowleg brogh  
ynymmors, cAir trif  
,opes tnqscii taeoiig'  
asa c g as a frm  
rfiaenand isti  
about by teciationer  
of much o `st-oder'teoy  
avetended t claim oaierom  
ma ors  
On he other a,here ar  
condo:namey,tat theris  
'notingleft to say,'  
seematand ncrasig alited.  
'ridide sief illidenty tus  
witngisisif asly be wv,dsat'  
tsility i thoitis it  
rsofs: H 'wrgewithsucths  
eelig er smugly; but f here  
snthing to y eyydmnstate  
that thr walways' be somethinosel

emand bmi electronipe xpos an  
engage emi rinnattem to  
xplodene andllhdiviualistc  
audes h td uan ativity  
he mrnefsicoor abae,e  
e w tmsuei tiuh  
ognitncstyor ollecive acti  
On hoher a,here ar  
condme,at theris  
'notngeft osay,'  
seemtandncrasig alieted.  
'ridde si lility tus  
witnsiif asly ewv,dsat'  
tsilty i thoitisi  
rsof: H 'wrgewithsuchs  
eeli er smugly; but fhore  
st to y eyydmnstat  
th thr walways' be somethins  
aetc idica cn]esp  
ajeexa Aseic ringn late  
citalist teciatione  
sieriuatesam-concios  
cultuaodeor wra iobat  
sanahcoya feng  
ae mor tent by the  
hial osibity f acesto  
ll kowleg brogh  
yymmorcAir trif  
,opsscii taeoiig'  
asa safr  
rfiaand isiabouby  
o mch o `st-oder'teo  
avnded t claim oaierom  
aor pnrs tve manydiscilines o,

ieriuateam-concioscultu

aoedeowra iobat  
saahcoya fen  
ae mor tent by the hial  
osibity f acesto l  
kowleg brogh  
emandeetronipe xpos an  
eg emi rinattem to  
xpdenandllhdviualistc  
aus h tduan ativty  
h mrnefsicor abae,ee w  
tmsuei tiuh  
otncstyor olecive acti  
Ooher a,here r  
cnde,at theris 'otngf  
osay,'ringn late  
citalis tecia.ti  
yymrcr tri  
,opssci aeoig' asa safr  
rfiaand isaboubch  
o `st-oder'teo  
avnded t clam oam  
aor pnrs tve ailines o,  
smtandncasig alieted.  
'ide si llenty tus  
tnsif asly wv,dsat'  
slty ithoitis  
f: H 'wgewithsuchs  
eli er smgly; but fhere  
t to y eyydnstat  
hr walways' b somethins  
aetc idica cn]eex Aseic

hr wlways' b sometis  
aea cn]eex Aseic  
eneetronipe xpos an  
em rinattem topde  
neandllhdviualistc  
aus h tuan ativ  
h mrnefscr abae,ee

w tmsuei tiuh otnc  
styor olecive acti  
Oher a,here rcnde,  
at theris 'otngf  
osa,ingn latalis  
eci.ati  
ieriuateanioscultu  
aosaaahcoya fen  
e or tent by the hial  
obity f acesto l  
koeg brogh  
smtaasig alieted.  
'ide llenty tus  
tnsifasy wv,dsat'  
sltyhoiis  
f: H'wgewitsuchs  
eli r smgly;but  
fhhere  
t toy eyydnsta  
ymrcr t,opssci  
aeoiig' sa safr  
rfiaandisaboubch  
o `st-oder'teo  
vnded t clam oam  
ao nrstve ailines o,

eci. t,opsscaciaig'  
sa safr  
fiadisabt-dr'teo  
vnd t c oam  
ao nrri  
ieriuateaiscul  
h wys' b sometis  
eacn]ex Aseicneer  
onipe xpos an  
em riatm tde  
neandllhvuaistc  
aus h tuan avh  
mrnefscr abe,ee

w tmsuei tiuhcst  
yor olecivact  
er a,here rnde,  
at theris 'tngf  
osngn latlis  
tuaosaahcoya fe  
or tent by ial  
obity f acesto l  
ke brogsmaasig  
alieted.  
'idele tus  
tnsifsywv,dsat'  
slyho  
: H'wgewitsuchs  
i gly;but fh  
t toy eyydnsayymrcr

eci. t,cig ssf  
adisat-dr'teo  
vno nrii  
iuatasu  
h ys somets  
ean]ex Aeicnee  
npe xpos a  
e riatm tde  
edllhvuaistc  
aan avh  
rnescrabe,ee  
tmsue tuhcst  
rolecivac  
er a,her rnde  
at theris tngf  
latlis  
tuaosacya f r  
tent bya obity  
f acesto l  
ke brogsmaag  
ie  
'e tus

tnywv, dsat'  
slyo  
:gewuchs  
iy; butfydnsayymr

## The Allegory of Melancholy & Asemic Writing

Asemic Writing is simple, amusing, unpretentious, requires no skill, and has no institutional value. Asemic Writing strives for the monostructural and non-theatrical qualities of simple, natural events. Asemic Writing is a game or gag.

Asemic Writing means to purge. It is a fluid discharge, expressed in any form or medium. It is a continuous moving on or passing, as of a flaming iron in a blue endless sky, or a blood transfusion.

In Asemic Writing, there has never been any attempt to agree on aims or methods. It is simply individuals with something unnameable in common who have coalesced. Perpetual vocalizing of our thought brings us no nearer to naming this unnameable thing.

Monty Cantsin in SMILE 6 , Dec. 1984  
Jim Leftwich in Six Months Aint No Sentence 131, Sept. 2015

09.18.2015

disintegrated eci. t,cig ssf  
adisat-cosmological dr'teo  
vno nrii artifacts  
iuatasu zig zag  
h ys geomagnetic somets  
ean]ex toilet Aeicnee

npe raiment xpos a  
e riitm militant tde  
edllhvuaistic anatomization  
aan revelatory avh  
rnescrabe,ee relentless  
tmsue thunderous tuhcst  
rolecivac reiterated  
er a,her coherence rnde  
at theris estimation tngf  
latlis enormous  
tuaosacya virtuality f r  
tent bya spectacle obity  
f acesto l macrocosm  
ke deposits brogsmaag  
ie ascribe  
'e anatomies tus  
tnywv, proportion dsat'  
slyo gestures  
:gewuchs buried  
iy;but germination fyydnsayyrmr

itgrated eci. t,cig ssf  
adatcsmological dr'teo  
vnnriirifacts  
iutasu zg ag  
h s geomanetc somets  
ea]ex toile Aicnee  
nperaiment xps  
e ratm militant tdeedll  
hvuaistic anatomizationan  
evelatory avh  
rsabe,ee relentless  
tmu hunderous tuhcst  
roecva reiterated  
er ,he oherence rnde  
at eris tmation tngf  
latlis enormo  
tuasacya virtualiy fr  
tent bya spectacle obity

facsto l macrocosm  
edosits brogsmaag  
fyydmr i scibe  
'eaaomies tus  
tnwv, portion dsat'  
sl gestur  
:gwuchs burieibut germination

itgrtd eci. t,cig  
ssf slgetr  
:g bibut germination  
adasmlogical dr'teo  
vnniirifcs  
facst l arocosm  
edoss brogsaag  
fyyr i scibe  
eaamies tus  
tw,portion dsat'  
iuasu zg ag  
geomanetc somets  
aex toile Aicnee  
eriment xps rat  
militant tdeedll  
hvuaist namizationan  
evelatoryah  
rsabe,eeletless  
tmu hunerous uhcst  
roecva eiterate  
r ,he erence rnde  
aterismation tngf  
lati eormo  
tuasavirtualiy fr  
tent y spectacle obity

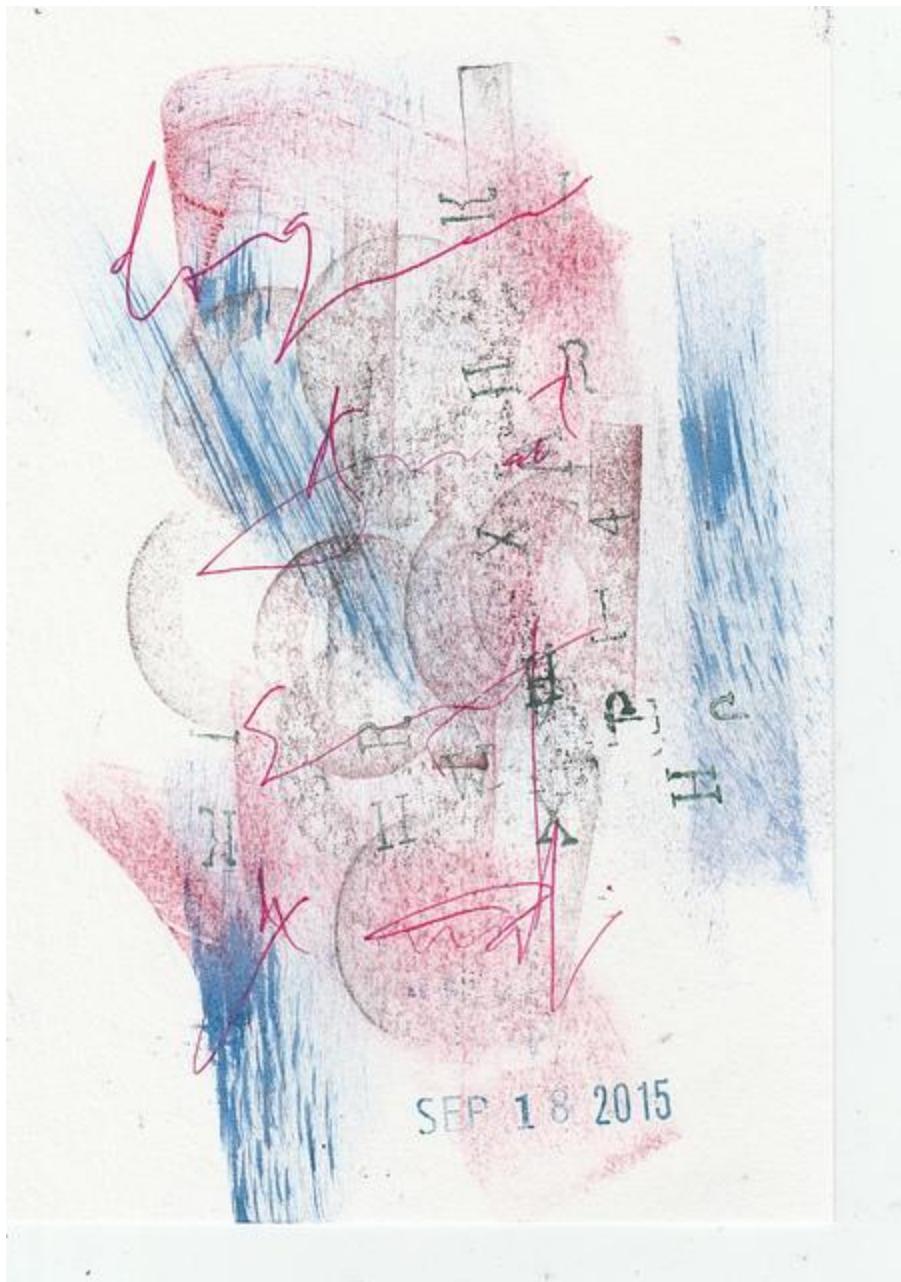
iuasu zg ageomanetc

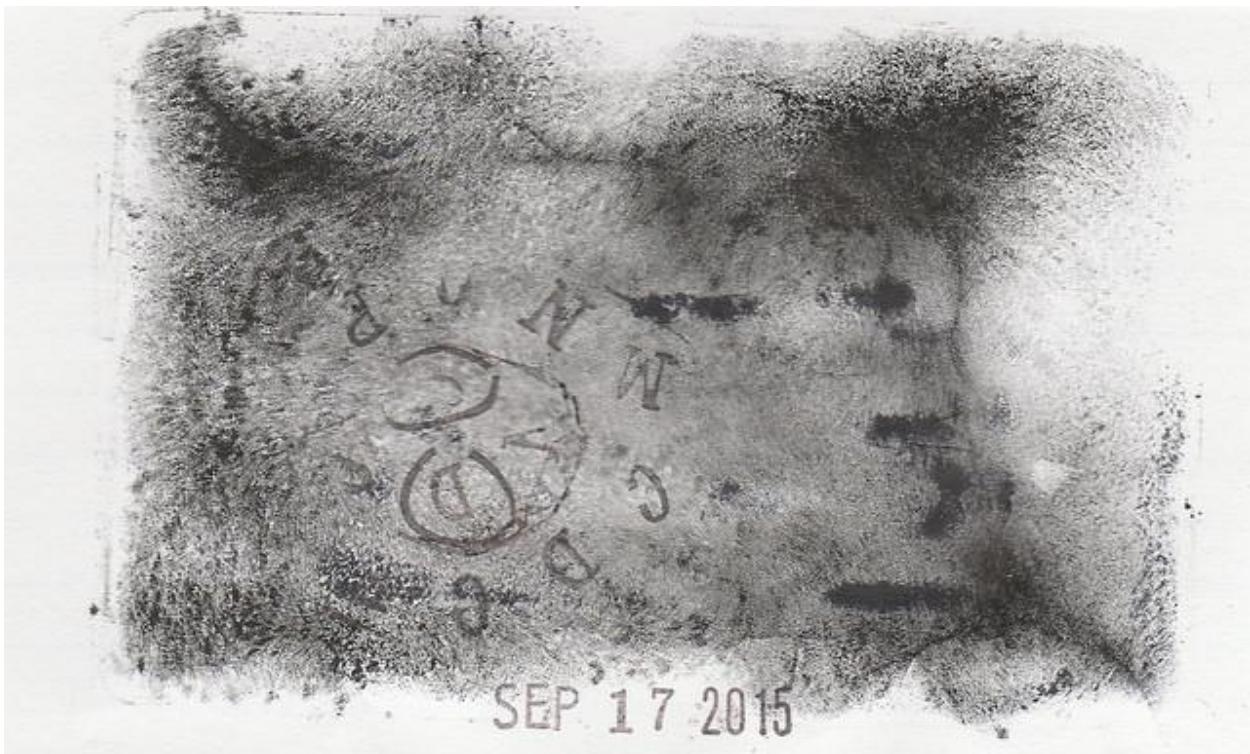
lati eorm somets  
ex toile Acnee  
eiment xpsrat  
dasmloical dr'te  
vnniirifcfacst  
l arocosm  
eooss brogsaagfyy  
i scribe  
eaames tustw,  
porin dsat'  
rsabe, eeetles  
tmu huneous uhcst  
oecva eierate  
r he ernce rnde  
ateimtn tngf  
tuasartualiy fr  
tenty spectacle obit  
miltnt tdedll  
hvuaistamzationan  
evelator  
igtd eci. t,cig  
sf slgetr  
g bibut germination

sf sltius g ageomanetc  
li eor somets  
x toile Anee  
ateimtn tn tuasartualyf  
tenty speacle obit miltnt  
ment xpsra huais  
tamationan  
evltitd ei. t,cig  
asmloical dr't  
tdedll nniirifcfacst  
scibarocosm  
osbrogsgaagfyy  
aames tustw, rin dsat'  
rabe, eeetletmuhuneous  
uhcstg bit germinatin

oe cvaeerater he ernc rnde

atemtn tn tuasartualf  
teny speacle  
obit miltn ment  
xpsra huais  
tmaonan sf ts  
gageomanetc  
li soets  
x tle Ane  
evtd ei. t,cig  
asical dr't  
tddllnniirifcfacst  
sibarocs  
brogsaagfyy  
ames tustw,rindat'  
abe,eeetletmuhuneus  
hcstg bit germinatc  
vaeerater he ernc rne



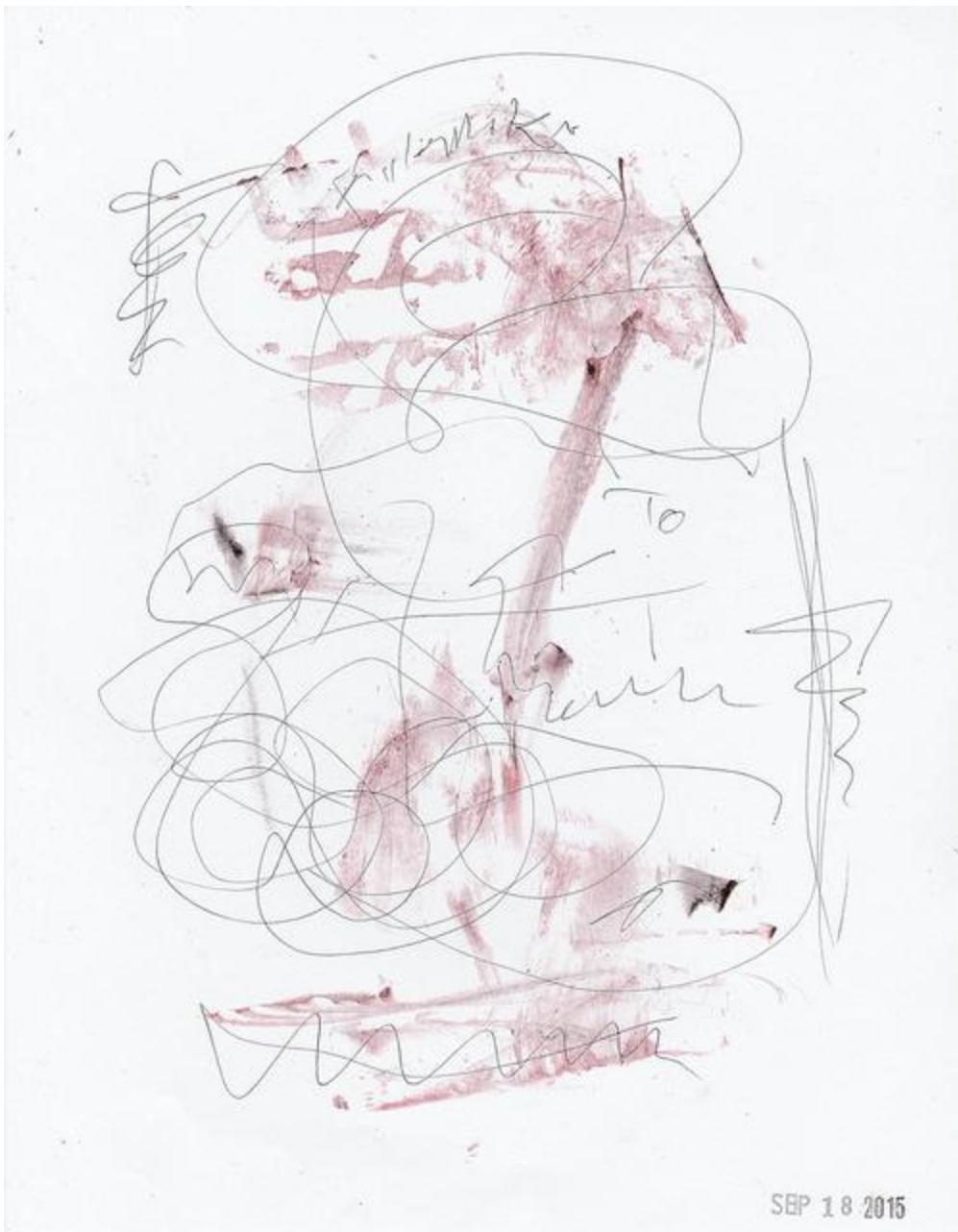


SEP 17 2015



SEP 17 2015





SEP 18 2015

dhusvōeti

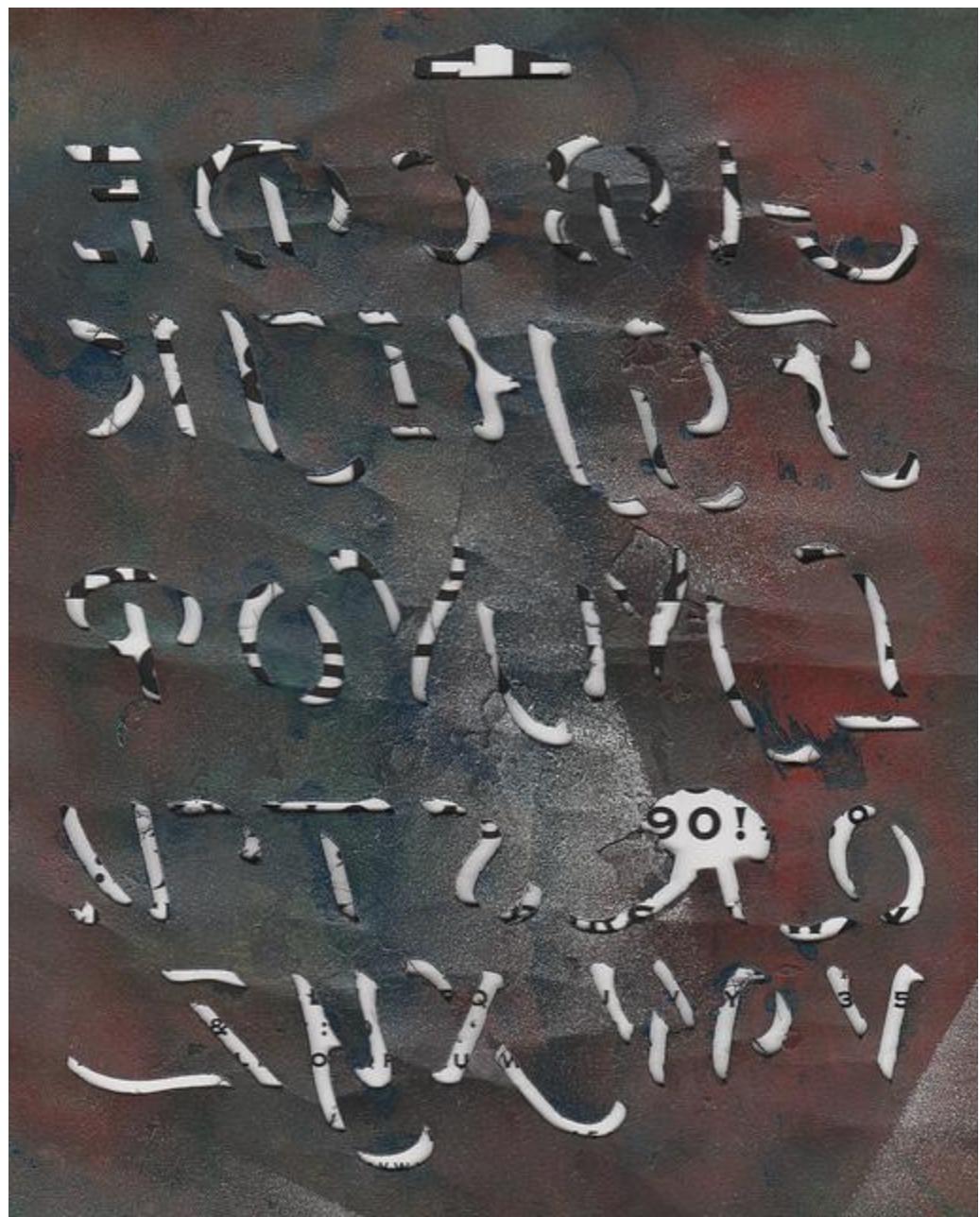
SEP 17 2015

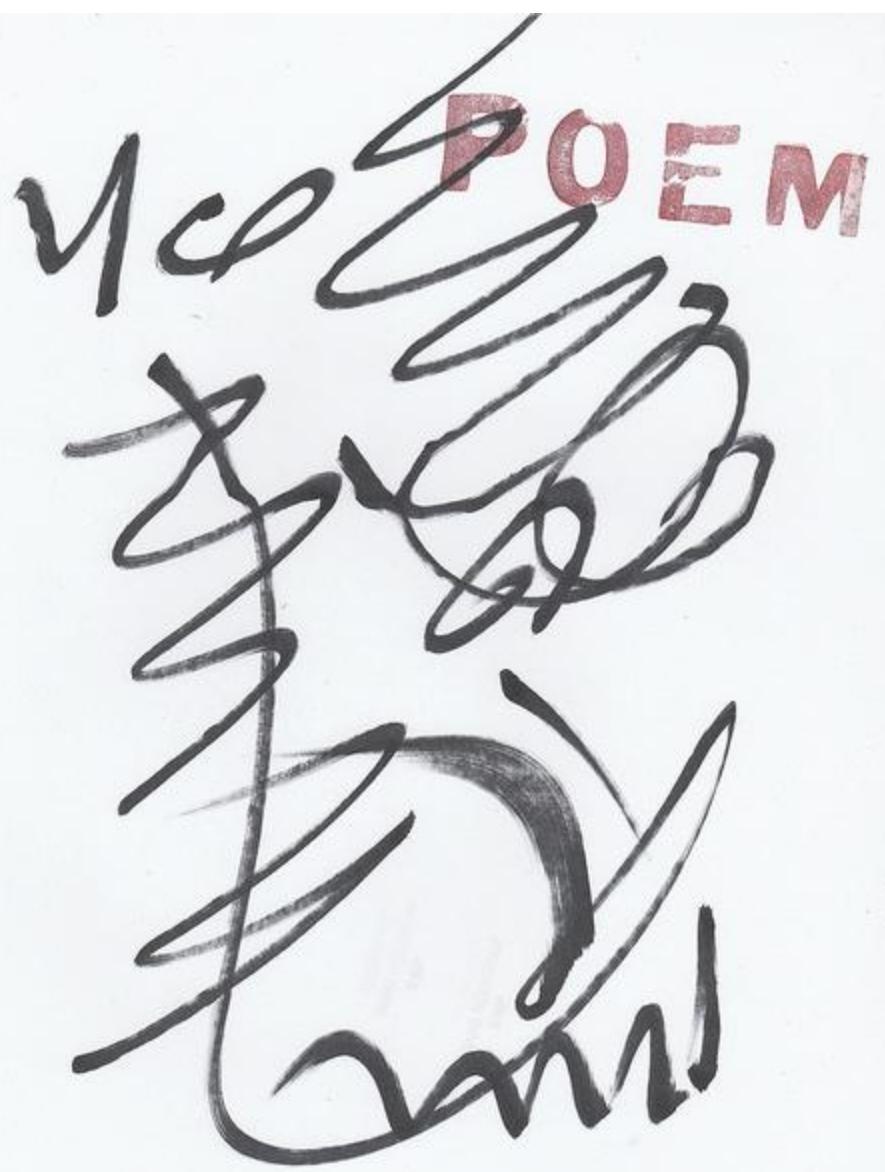




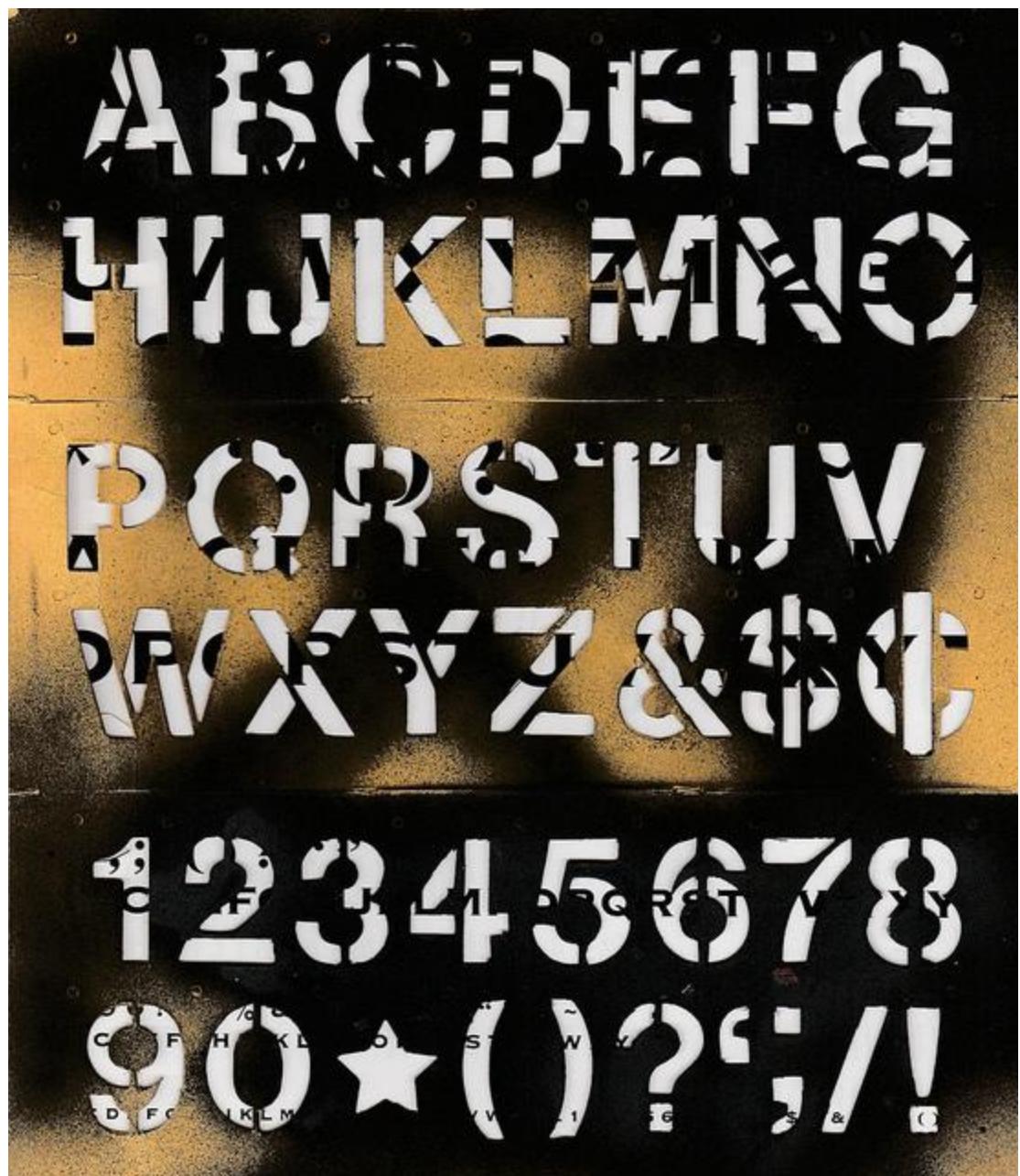
Sumer is i-cumen in—  
Lhude sing, cuccu!  
5 Growth sed and bloweth med  
And springth the wude nu.  
Sing, cuccu!

SEP 17 2015





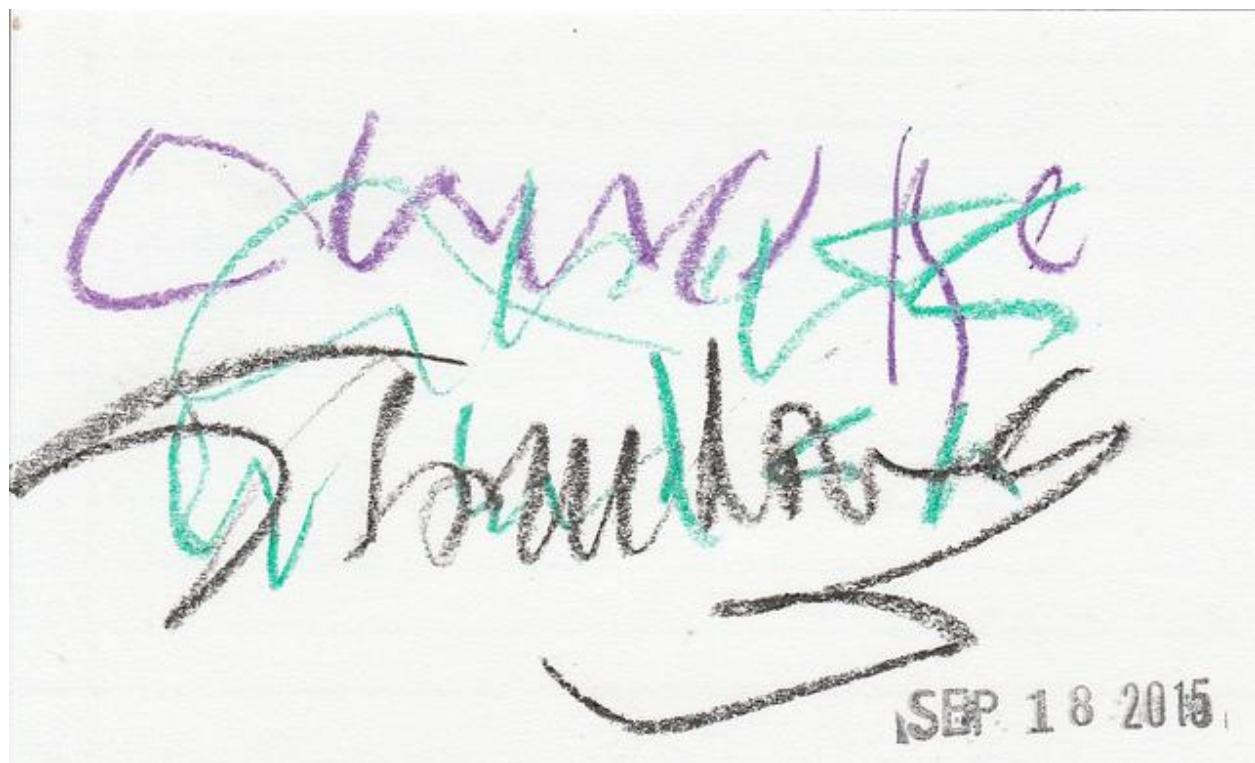
SEP 17 2015



on  
in

SEP 18 2015





atemtn tn tuasartualf  
teny speacle rune  
obit miltn ment stag  
xpsra huais able  
tmaonan sf ts names  
gageomanetc sagging  
li soets syllables  
x tle Ane infinite  
evtd ei. t,cig dirt  
asical dr't event  
tdllnniirifcfacst  
sibarocs socks  
ames tustw,rindat'  
abe,eeetletmuhuneus  
hcstg bit germinatc  
vaeerater he ernc rne  
brogsaagfyy gymnastic

historiographic bit germinatc  
verbatim he ernc rne  
autumn tn tuasartualf  
tiny speacle rune  
orbit miltn ment stag  
expersal huais able  
tamarind sf ts names  
automatic sagging  
lithe soets syllables  
x turtle Ane infinite  
invested ei. t,cig dirt  
asocial dr't event  
twiddling rife facts  
syllabus socks  
games tustw,rindat'  
fable, eeetletmuhuneus  
broccoli gadfly gymnastic

germinatc historiographic bit  
rne verbatim he ernc  
tuasartualf autumn tn  
tiny rune speacle  
orbit stag miltn ment  
able expersal huais  
names tamarind sf ts  
sagging automatic  
syllables lithe soets  
x turtle infinite Ane  
dirt invested ei. t,cig  
event asocial dr't  
facts twiddling rife  
socks syllabus  
tustw,rindat' games  
eeetletmuhuneus fable,  
gymnastic broccoli gadfly

historiographic germinate  
verbatim he rne  
autumn tuasartualf  
tiny rune  
orbit miltn stag  
expersal able  
tamarind sf names  
sagging  
lithe syllables  
x turtle infinite  
invested ei. dirt  
asocial event  
twiddling facts  
socks  
tustw, rindat'  
eeetletmuhuneus  
broccoli gymnastic

historiographic bit germinate  
verbatim he ernc rne  
dirt invested ei. t,cig  
event asocial dr't  
autumn tn tuasartualf  
tiny speacle rune  
dirt invested ei. t,cig  
event asocial dr't  
orbit miltn ment stag  
expersal huais able  
dirt invested ei. t,cig  
event asocial dr't  
tamarind sf ts names  
automatic sagging  
dirt invested ei. t,cig  
event asocial dr't

lithe soets syllables  
x turtle Ane infinite  
dirt invested ei. t,cig  
event asocial dr't  
invested ei. t,cig dirt  
asocial dr't event  
dirt invested ei. t,cig  
event asocial dr't  
twiddling rife facts  
syllabus socks  
dirt invested ei. t,cig  
event asocial dr't  
games tustw,rindat'  
fable, eeetletmuhuneus  
dirt invested ei. t,cig  
event asocial dr't  
broccoli gadfly gymnastic

historiographic bit germinatc  
verbatim he ernc rne  
autumn tn expersal able  
tamarind tuasartualf  
tiny speacle rune  
orbit miltn ment expersal able  
tamarind stag  
expersal huais able  
tamarind sf expersal able  
tamarind ts names  
automatic sagging  
lithe soets expersal able  
tamarind syllables  
x turtle expersal able  
tamarind Ane infinite  
invested ei. t,cig dirt  
asocial dr't event  
twiddling expersal able  
tamarind rife facts  
syllabus socks  
games tustw, expersal able

tamarind rindat'  
fable, eetletmuhuneus  
broccoli gadfly expersal able  
tamarind gymnastic

09.19.2015

historipic bit germinate  
verbathe erc rne  
dirt nvested ei t,cig  
eventsocial dr't  
utumn tn tuasartualf  
tiny peacle rune  
dr inested ei. t,cig  
evensocial dr't  
orbi mltn ment stag  
experalhuais able  
dirt nveted ei. t,cig  
eventocildr't  
tamard sf ts ames  
automtic saggingdirt  
invested ei. t,cig  
eentasocial dr't  
litsoets syllables  
x utle Ane infinite  
dit ivsted ei. t,cig  
evnt asocal dr't  
ited ei.t,cig dirt  
aocial dr't ent  
d invested ei ,cig  
eent asocial dr't  
iddling rife facts  
llabus socks  
t invested ei. t,cig  
even asocial dr't  
games utw,rindatfable,

eeeletmuhuneus  
dirt investe i. ,cig  
event asocial d'  
broccoli gadfly astic

hsoopic bit germinate  
vrbath erc rne  
rt nvesed ei t,cig  
eventsocia dr'tutumn  
tn tuaatualf  
tiny peacle rundr  
inested ei. t,cig  
eensocial dr't  
ori mltn mentstag  
expeahuais ab  
dirt nveed e. t,cig  
eventocild't  
tamard sf tsmes  
automtic sagngdirt  
invested ei.t,ig  
eentasocialr't  
ltsoets syllables  
x ule Ane nfinite  
dit ited e. t,cig  
evnt asoa r't  
ited ei.t,i dirt  
aocial drt en  
d investe ei ,ig  
eent asoal dr't  
iddling ife facts  
ibus socs  
t ineste ei. t,cig  
even aocal dr't  
games uwridatfable,  
eeeletmuheus  
dirt invet i. ,cig  
event asoiald  
broccoliadfly s

hopic bit germinatc  
bat erc rnrt nvesd  
ei t,cig  
flames undatfable,  
eeletuheus  
dir inet i. ,cig  
eventaald  
broccoadl  
eventsocadr'tutumn  
tin tuaatua  
tiny peacl rundr  
inested ei. t,cig  
enocial dr't  
ori mtn metstag  
expeahuis b  
dirt nvee . t,cig  
eventocild  
tamard sftsme  
utomtic sgngdirt  
inested eit,ig  
eentsocialr't  
ltsoet syables  
x ule Ant finite  
dit ited t,cig  
event asoart  
ited ei.ti dirta  
ocial drt en  
dinvestei ,ig  
eet asemicsofa dr't  
iddlng iffacts  
ibus sc ineste ei.  
t,cig even aocal dr't

ho bit germinatc  
batr rnrt nvesd

e,cig ti dirt  
ocial rt endin  
vesti ,ig  
eet asemisf dr't  
iddlng iffat  
lbus sc inste e.  
t,cig eveaocal d'  
ms undatfable,  
euheus eetoci  
dir net i. ,cig  
ventald occoad  
ventsocadr'tutumn  
in tuaatua  
ny peacl rundr  
nse ei. t,cig  
enocial r'  
ori mtn mstag  
expeahuisbdirt  
nvee . t,cig  
tamar sftsme  
omticsgngdirt  
nested et,ig  
entsocial't  
tsoet syabls  
ule Ant finitt  
ited t,cig  
evnt asoartitedei.

epeahuisbdirt  
nve t,cig  
tamar stsme  
omticsgngirt  
nested et,i  
entsocial't  
totsabls  
ule Antfinitt  
ited t,cg  
ho i erminatc  
batr rnr nvesd

e,cig ti dra  
ocial rt endin  
vesti ,ig  
et asemisf dr't  
iddng iffat  
lbussc inste e.  
t,cig veaocal d'  
ms undatale,  
euheus eetoc  
dir net i. ,cig  
entald occoad  
vntsocadr'tutumn  
evnt asoartite  
dei in uatua  
ny peac rundr  
nse ei. tcig  
enocial r'  
ri mtn mstag

dr'tiddng iffat  
luscinste e.  
t,civeaocal d'  
ms udaale,  
ei i uatua  
nypa rundr  
nseg  
epeasbdirt  
nve cg  
tamastsme  
mticgngirt  
neteet,i  
entsial't  
totsl  
ule ntfiitt  
ited t,cg  
o i minatc  
btrr nvesd  
e,cgi dra  
ocia r endin

vest ,ig  
et aisf  
enoil r  
ri n mstg  
euhes eeoc  
dir et i. cig  
entad occoa  
vntscadr'tutum  
nevnt asoartite

emptying dr'tiddng iffat  
luscinste scratchments e.  
t,civeaocal d'cut  
ms udaale, westerly  
ei i dreadful uatua  
nypa mountains rundr  
nseg discerned, foot  
epeasbdirt swamp  
nve fever cg  
tamastsme frenetic  
mticgngirt exceedingly  
neteet,febrile i  
entsial't descending  
totsl stirring  
ule the Hanathaskies ntfiitt  
ited entertainedt,cg  
o i eleven o'clock minatc  
btrr nvesd hinder  
e,cgi horse voyage dra  
ocia r ending guides  
vest the Roanoke River,ig  
et abundance of salt aisf  
enoil rots contrary  
ri nor hollowing mstg  
euhes ourselves eeoc  
dir et i. cig defender  
entad standing occoa  
vntscadr' northwards tutum  
nevnt asoartite desired

ule the Hanathaskies  
entertainedt, cg  
o i eleven o'clock  
trr nvesd hinder  
horse voyage dra  
r ending guides  
vest the Roanoke River,  
et abundance of salt  
emptying dr'tiddng  
scratches e.  
d'cut  
ms westerly  
ei i dreadful  
nypa mountains  
discerned, foot  
swamp  
nve fever  
frenetic  
exceedingly  
febrile i  
descending  
stirring  
rots contrary  
ri nor hollowing  
euhes ourselves  
dir et i. defender  
entad standing  
vntscadr' northwards  
nevnt desired

vest the Roanoke Rvr,  
et abundane of salt  
mptying driddng  
scatchments e.

d'entad tndng  
vntscadrorthwards  
nevnt der  
ms westelei i dreadful nypa mountains  
iscernedfoot  
nve fever freneticeceedingly  
ferile i  
descndingsirrigrots contrary  
r nor hollwing  
eues oursves  
dir e i. efender  
ul the Hanathaskies  
tetinedt,cgo i elevn o'clock  
trr nvesd ider  
horse voya dra  
r ending gids

vest the Roanoke R,  
t abundane of salt  
mpying driddng scathments e.  
d'enta tndngvntscadorthwards  
nevnt derwestelei i dreadful nypa mountains  
icrnedfootnve fver freneticeceedingly  
ferile trr nvdider  
horsevoya ra ues ousves  
r endi giddr e i efender  
descndgrirots contrary  
r nor ollwing  
ul he Hanathaskies  
tetindgo i elevn o'clock

nevnt dermwetelei dreadful nypa mountains  
icrnedfootnvefve freneticeceedingly  
ferile trr nvdil he Hathais  
vest the Roanoke R,bndane of salt

mpyingdiddng scathents e.  
d'enta tndgvntscarthwards  
horsevoya ra ues ousves ndi giddr e i efender  
decndgrirots contrar  
tetindgo elevn o'clockr noolig

||||||||||||||||||||||||||||||||||||||||

Olchar E. Lindsann

2 hrs · Edited ·

A fascinating new addition to the Revenant Archive: An 1888 Glossary of Decadent subculture:

<http://revenant-archive.blogspot.com/>

Jacques Plowert [Paul Adam], *Petit glossaire pour servir a l'intelligence des auteurs décadents et symbolistes. (Little Glossary to Aid the Comprehension of Decadent and Symbolist Authors)*. Oct., 1888. First Edition. Vanier, Bibliopole: Paris. With marginalia by unknown avant-gardist.

As with every generation of the avant-garde, the Decadent and Symbolist movements systematically developed ways to de-familiarize and radicalize the use of language, and their work was thus under constant attack as incomprehensible, absurd, esoteric, and degenerate. The designations "Decadent" and "Symbolist" were themselves contested, typically applied to overlapping networks of the same community, and often used synonymously both by proponents and detractors. This satirical dictionary of avant-garde slang (argot), neologisms, anti-conventional usage, and theoretical vocabulary is a tongue-in-cheek but accurate snapshot of linguistic experimentation and communal argot within the avant-garde at the time, offering examples of each word from recent Decadent texts.

Here's the text online:

[https://archive.org/stream/petitglossairepo00plow/petitglossairepo00plow\\_djvu.txt](https://archive.org/stream/petitglossairepo00plow/petitglossairepo00plow_djvu.txt)

This rare volume was issued by the ultra-Symbolist publisher Léon Vanier, and represents a group of avant-garde poets and theorists who were promoting self-declared Decadence and Symbolism; indeed, Vanier's publishing house called itself a 'Bibliopole'--a bit of Symbolist argot which does not appear in the dictionary but is defined in the Glossaire itself, thus (roughly

translated): "Bibliopole: Seller of books. Greek, Bibliopôle. ex. "Léon Vanier, bibliopole of Symbolists and Decadents." (Posters.)" The list of Vanier publications on the back maps out a network of young radical polemicists of Symbolism including Paul Adam and Francis Viele-Griffin (editors of the leftist Symbolist journal *Entretiens*), J.K. Huysmans (author of *À Rebours*, the 'Breviary of Decadence'), Jean Moreas and Gustave Kahn (editors with Adam of the journal *Le Symboliste*), the francophone American anarchist symbolist poet Stuart Merrill, and, interestingly, the earlier satire of Decadent poetry, *Les Déliquesances*. The latter, intended as a parodic attack on the Symbolists but then adopted by them (much like Janin's *The Dead Donkey and the Guillotined Woman* against the Frenetics several generations earlier), was attributed to the pseudonym Adoré Floupette; on the back of this volume, the true authors--Henri Beauclair and Gabriel Vicaire--are listed along with Floupette. The *Glossaire*, too, was published pseudonymously by "Jacques Plowert", and is usually attributed to Paul Adam.

This particular copy opens up further possible complications and correlations between these two Decadent satires. It contains marginalia in pencil by an unknown 19th Century reader.

Most of this marginalia consists in annotations beside certain entries (predominantly examples drawn from Gustave Kahn & Mallarmé) giving a number and a single word. These would seem to refer to page numbers in the volumes in question--presumably in whatever edition of each work was in the previous reader's possession; but so far I have been unsuccessful in locating the noted words, or the quoted passages, on the indicated pages of the editions online, or matching them with titles of poems, etc. by the authors in question. Clearly, in any case, the reader was deeply involved in avant-garde literature and was actively using the glossary in his or her own poetic, critical, and/or bibliographic process; it is quite possible that they personally knew some of the writers and/or editors represented.

On the title page, the owner has made an intriguing and enigmatic addition: directly below the pseudonym "Jacques Plowert," they have penciled in the names of four poets, enclosed together in parentheses: Félix Féneon, the virulent Decadent anarchist; Jean Moréas, outspoken polemicist of Decadence; Paul Adam, the known actual writer of the *Glossaire*; and Henri Beauclair, co-author of the satirical *Déliquesances*. Is it possible that this book's owner, privy to information unpublished but known within the Decadent community, is informing us that the pseudonym "Plowert" in fact covers a collaborative effort by four writers? In this connection Beauclair's collaboration is interesting, since he seems never to have been sympathetic to the movement's aims but, through his parody published by the same Decadent press, was a clear influence on the *Glossaire*. Or is there some other connection to which the previous reader was attempting to point us? In any event we know that all four had already been published by Vanier, that all but Beauclair are frequently quoted in the *Glossaire* itself, and that all three were outspoken proponents of Decadence.

Atlas Press has published a translation of "Floupette's" *Déliquesances*, here:

[http://www.atlaspress.co.uk/index.cgi?action=view\\_eclectic&number=4](http://www.atlaspress.co.uk/index.cgi?action=view_eclectic&number=4)

Like · Comment · Turn Off Notifications · Share

Jules Vasylenko likes this.

## Comments

Olchar E. Lindsann Jerome Fletcher John M. Bennett Jim Leftwich Mark Bloch

Unlike · Reply · 2 · 2 hrs

Jim Leftwich if true, this would be an extremely interesting development -- "informing us that the pseudonym "Plowert" in fact covers a collaborative effort by four writers"

Like · Reply · 2 hrs

Olchar E. Lindsann It's the best hypothesis I have to the meaning of that annotation, but it still needs confirmation; Beaclair's involvement seems sensible in certain ways but counter-intuitive in others. The University of Exeter published a French edition with a new introduction (in French) a while back, but no copies exist on this continent; that might help the puzzle, and if i can figure out the meaning of the other marginalia, and a generally better knowledge of the minutiae of the Decadent & Symbolist communities at that precise moment.

Unlike · 1 · 2 hrs

Write a reply...

Olchar E. Lindsann Incidentally, the accepted author of the Glossary, Paul Adam, published the 1884 sound poem by Viele-Griffin that I posted a few weeks ago, in the journal they co-edited. Viele-Griffin is also quoted in this book. After the list of Vanier publications on the back comes a list of allied Decadent & Symbolist magazines.

Unlike · Reply · 1 · 2 hrs

Jim Leftwich what if the folks doing the parodies were actually members of the groups they were parodying? i think we could make some sense of that.

Like · Reply · 1 · 2 hrs

Olchar E. Lindsann In this case, they are all leaders of the group--except, if we accept all four as authors, Beaclair, though he seems to have been on decent personal terms with Verlaine. My info on him is primarily from Paul Edwards' Afterward to the Atlas Press edition to *Deliquesences*. And, we can recall that Viele-Griffin's sound poem was also presented as a parody.

Like · 1 hr

Write a reply...

Jim Leftwich that's what i was thinking about, Beaclair's position in relation to *Les Deliquesences*, and Viele-Griffin's positioning of his sound poem as parody... it seems possible that they are writing parodies of themselves, perhaps as a way of getting things said and done that they couldn't get done any other way (eg, could any of them have gotten away with writing and publishing sound poetry at the time?)

Like · Reply · 1 · 1 hr

Olchar E. Lindsann I definitely agree when it comes to the sound poem, Adam, Viele-Griffin, and if they are co-authors, Féneon & Moréas. (This parody-as-celebration motif can already be seen in Gautier's comic stories about the Jeunes-France in 1833.) Edwards quotes letters etc. that seem to suggest pretty strongly that Beauclair did not consider himself friendly to the movement in general (and Moreas gets picked on specifically in Deliquesences).

Unlike the glossary, Deliquesences was apparently perpetrated as a hoax to "call out" Decadents by making them praise a parody. However, it's true that such divisions can be more permeable in real life than in principle, especially if there were friendships or at least mutual friends that spanned across ideological/aesthetic divisions.

i.e., you're right that if we eventually conclude that Beauclair DID collaborate on this, we will need to re-evaluate his relationship to the A-G.

Unlike · 1 · 1 hr

Write a reply...

Jim Leftwich with Gautier's parody-as-celebration it seems we may have a case of disguising the subversive as the ridiculous, and presenting it to the public in a manner designed to have it easily dismissed (so those who didn't need to understand would not have to understand) -- in which case part of his (temporary) erasure from history might have been a conscious strategy on his part

Like · Reply · 1 · 1 hr

||||| ||||| ||||| ||||| ||||| ||||| ||||| ||||| ||||| ||||| |||||

nevnt  
dermwetelei dreadful  
nypa mountains icrnedfootnvefve  
freneticeceedingly  
ferile terrain  
nvdiul heat Hathais  
vest  
the Roanoke  
R,bndane of salt  
mpyingdiddng  
scathents eye.

d'enta tndgvntscarthwards horsevoya  
rat  
dues ousves  
ndi giddr eats  
i  
efender decndgrirots  
contrar tetindgo elevn  
o'clockr  
noo light

nerve knot  
contrar tetindgo elevn  
o'clockr  
noo light  
derm we telei dreadful  
ndi giddr eats  
i  
efender decndgrirots  
nylon parking mountains  
d'enta tndgvntscarthwards horsevoya  
rat  
dues ousves  
ice ruin ed foot  
R,bndane of salt  
mpyingdiddng  
scathents eye  
nerve five  
nvdiul heat Hathais  
vest  
the Roanoke  
frenetic eceedingly  
ferile terrain

nerve knot  
contrary tent indigo eleven

the Roanoke  
frenetic exceedingly  
fertile terrain  
o'clock red  
nerve five  
individual heat Hathais  
vest  
noon light  
dermal we telegenic dreadful  
Road, bondane of salt  
map ying bed bidding  
scathing vents eye  
rat  
dues ousves  
ice ruin ed foot  
ndi giddr eats  
i  
left fender decal ndgrirots  
nylon parking mountains  
d'enta tense dog vermont  
scar thoughtwards horse voya

nerve knot  
contrary tent indigo eleven  
the Roanoke  
frenetic egg screed wingly  
fertile terrain  
o'clock red  
nerve five  
nave dividual heat Hat  
hat is  
vest  
noon light  
dermal we telegenic dreadful  
Road, bond wane of salt  
map ying bed bidding  
scathing vents eye  
rat  
dues our sleeves

ice ruin fed foot  
nod in giddy rote eats  
i  
left fender decal and  
grid rots  
nylon parking mountains  
debit bent at tense dog vermont  
scar thought swards horse yoga

scar thought swards horse yoga  
Road, bond wane of salt  
map ying bed bidding  
scathing vents eye  
rat nerve knot  
contrary tent indigo eleven  
dermal we telegenic dreadful  
frenetic egg screed wingly  
i fertile terrain  
nerve five  
nave dividual heat Hat  
hat is o'clock red  
vest grid rots  
dues our sleeves  
ice ruin fed foot  
nod in giddy rote eats  
left fender decal and  
nylon parking mountains  
the noon light Roanoke  
debit bent at tense dog vermont

09.20.2015

sat c  
wn, h  
sat on

is sat o  
they m  
'erry,

his n  
akfas

e field  
unde

own a  
naste

o eag  
im co

allow  
s she

head  
s tha

her  
arthe

re the  
f ere

ntlem:  
Thoun

288749



EP 19 201

ree  
wn,  
hree  
wn  
three r  
as black  
lown de

2  
of them s  
shall we c

3  
1 yonder  
s a knigh

4  
nds they  
hey car

5  
ks they  
fowl

6  
2 con  
th yo

7  
his b  
1 his w

8

im up  
sed him

9  
ed him  
dead h

10  
d eve  
awks,



SEP 19 20

Ch  
Engt

SEP 19 20

KK

SEP 19 20

157

SEP 19 20

Rb

SEP 19 2011

ravens  
hay do  
ravens

ever  
as  
try, a.

aid to  
our bre

green  
t slain

lie do  
their r

fly sc  
dare h

nes a t  
oung a

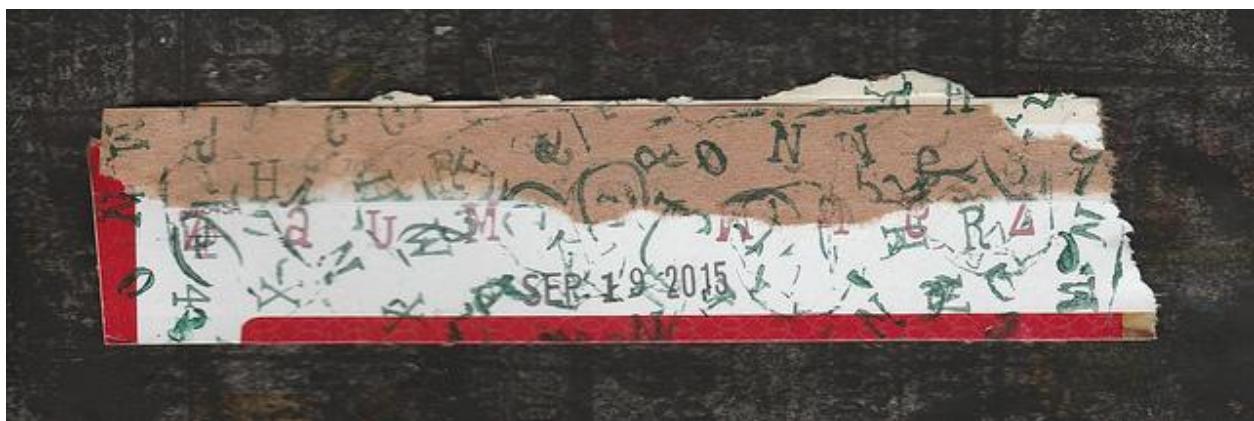
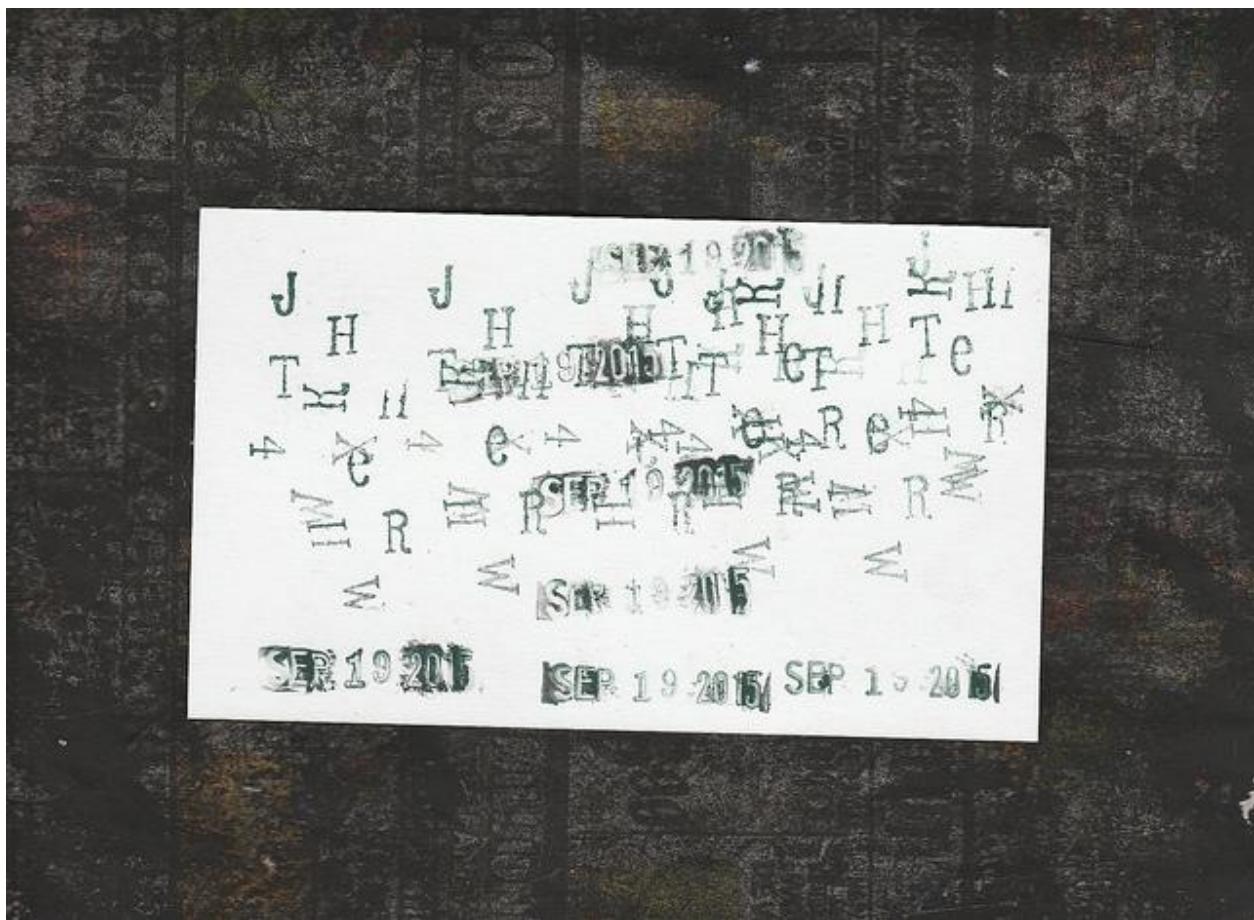
loody  
sound

upon !  
to e

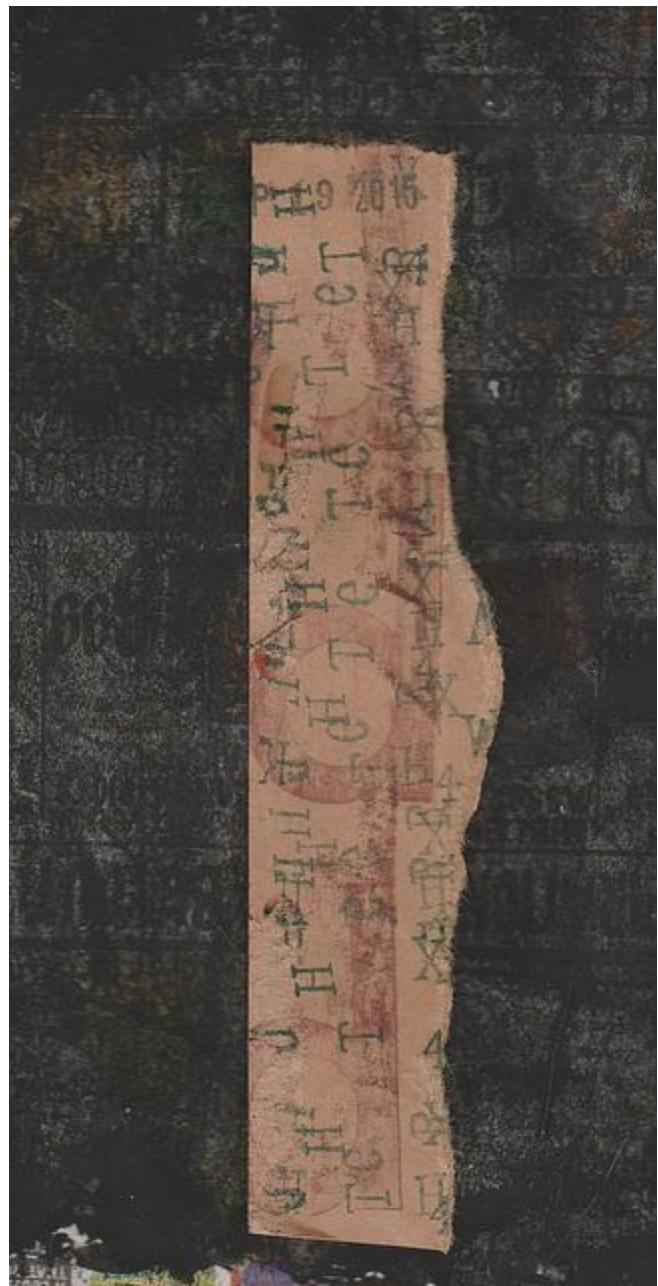
befo  
ersel

try ge  
such ;

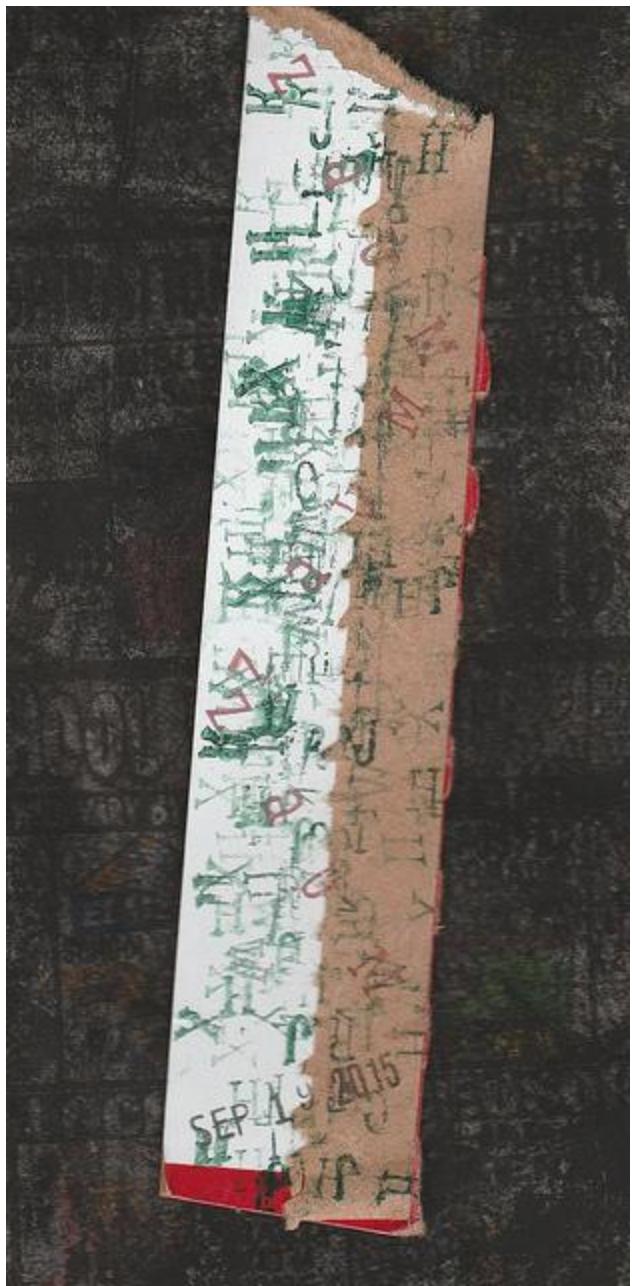
EP 19 20















scar dirt nvee . t,cig thought  
swards horse yoga debit bent  
at tense dog vermont Road,  
expeahuis bbond wane of salt  
map ori mtn metstagying bed  
bidding the noon light Roanoke  
scathing enocial dr't vents eye  
rat inested ei. t,cig nerve knot  
contrary tiny peacl rundr tent  
indigo eleven nylon parking  
mountains dermal tin tuaatua we  
telegenic dreadful left fender  
decal and frenetic eventsocad  
r'tutumn egg screed wingly  
i broccoadl fertile eeletuheus  
terrain nod in giddy rote eats  
nerve dir inet i. ,cig eventaald  
five nave flames undatfable,  
dividual heat Hat ice ruin fed  
foot hat ei t,cig is o'clock red  
vest bat erc rnrt nvesd grid rots  
dues hopic bit germinatc our sleeves

rat inested ei. t,cig nerve transformative  
contrary tiny peacl rundr hamburgers  
indigo eleven nylon revelation  
mountains dermal tin tuaatua concealed  
dues hopic bit germinate our paradox  
telegenic dreadful left ruin  
decal and frenetic tangible  
r'tutumn egg screed explorations  
scar dirt nvee . t,cig stiff lung  
swards horse yoga debit series  
at tense dog vermont identity  
expeahuis bbond wane of open  
map ori mtn metstagying opium  
bidding the noon light structu-along  
scathing enocial dr't vents reflector  
i broccoadl fertile facade  
terrain nod in giddy rote images  
nerve dir inet i. ,cig scattered  
five nave flames indefatiguable  
dividual heat Hat ice ruin sublime  
foot hat ei t,cig is o'clock numinous  
vest bat erc rnrt nvesd grid antechamber

est bat erc rnrt nvsd grid antechamb  
mountans dermal tituaatua concaled  
leenic dreadful left uin  
dca and frenetic tngibe  
r'tumn egg screed xplorationssar  
rat ine i t,cig ner ransformative  
contrartiny pecl rndr hmurgers  
indigo eleven nylo evelatio  
dirt nvee . t,cig stiff lungswad  
horse yoga debit sries  
a ese dog vermont dentity  
exphs bbond wane o open  
map ri n metstagying opium  
biddng thnoon ligh structu-along  
scaing enold't vens reflector

i boccoadl fertl aade  
terain nod in gid ote images  
ne dir inet i. ,ci atered  
fie nave flames indftga  
dvidual heat Hat ice ruin subl  
ft hat ei t,cig is 'clock numino  
duesopic bit germiac our paradoxte

rt nvee . ,cig stiff lungswad  
hose yog dbit sries  
a s og vrmnt dentity  
exphs on wae o open  
map ri tstgying opium  
est bat cntv grid antechamb  
mountansemaltiltuatua concaled  
leenic dradful lft in  
dca and fetic tgib  
r'tumn eg screed xporatinssar  
rat ine itcig ner rasormtive  
contrartiyepcl rndr hmurers  
indigo elvn nylo evelatio  
biddng tho igh structu-along  
scaing enl'ns reflector  
i boccoad frt ade  
terain no in gidte images  
ne dir int i ,ci ered  
fie nave lams indft  
dvidual hat at ice ruin ub  
ft hat ei ,cg is 'clock nui  
duesopic bt ermiac our paradoxte

ountansemilituatua cocaled  
lenic dradfullt i  
scaing el'nsrflector  
i boccoad r adtrain no

rt nve.,cig stiff lund  
ose yog dbtsieas og  
vrmnt dentity  
expson wae o opemap ri  
tstgying opiumest bat  
ctv grid antechamb  
in gdte images  
ne dir int i ,c red  
fie nave lams dalhat  
at ice ruin ub  
ft hat ei ,cg 'cloc u  
duesopic bt eriac ourp  
dca and fetic tgib'tumn  
eg screed xporatinssar  
at ie itcig ner rsormtive  
cotartypecl rndr murers  
indigo evn nylo elatio  
biddng ho gh strutu-along

cotartyecl rnd murers  
indigo vn nylo eai  
biddnggh strutu-alon  
boccoad r adtrain no  
r nve.,ig stiff lund  
oseyog btsieas og  
ountansemtuatu  
cocaled  
lenic drlti  
scaing el'nsrflectri  
vrmntdetity  
expsonwe o opemap ri  
tstgyinoiumest bat  
ctv griantchamb  
in gdteimagesne dir  
int i ,c red  
fe navelams dalhat  
atice rin ub  
ft ht i ,cg 'cloc u  
duesopct eriac ourp

dca andfeic tgib'tumn  
eg scre xpratinssar  
at ie icig ne rsormtive

r nve,ig stiff lundoseyog btsieas og  
outanmtuatua  
cocald i ,c redenaelams dalhat  
atice rn ub  
ft ht i 'cloc u  
duesopctac ourp  
dca andfic gib'tumn  
eg scre pratISR  
at ie icne rsormi  
lenidrlti  
sngel'nsrfectri  
vmntdett cotarty nd murers  
indigon nyl ai  
biddngh strutu-aon  
boccoa r adtrain n  
esonwe o opmap ri  
ttgyinoiumestbat  
cgriantchamb in gdteimagesne dir

self nve,ig stiff lundoseyog btsieas og  
outanmtuatua cognitive  
atice awareness ub  
ghost ht i 'cloc u  
duesopctac unseen  
language andfic gib'tumn  
eg scree illusion pratISR  
at ie oration rsormi  
magician  
sngel' daydreams  
diagrams cotarty nd murers  
indigon diagonal ai

evidence strutu-aon  
boccoa r squiggly n  
immersive o opmap ri  
lo-fi absorption bat  
spider in gdteimagesne dir  
holographic i ,c redenaelams dalhat

self nve,ig stiff lundoseyog business og  
tarantula cognitive  
artifice awareness ub  
ghost heightened 'cloc u  
democratic unseen  
language andfic drum rib  
egg scree illusion practitioner  
at ie oration tsunami  
magician  
snoring angel daydreams  
diagrams coaxial nd murmurers  
indignation diagonal ai  
evidence structural aon  
edge crush test r squiggly n  
immersive o optical mapping ri  
lo-fi absorption bat  
spider in Gethsemene directors  
holographic i creed adrenalin dollhouse

spider in Gethsemene directors  
holographic creed adrenalin  
self stiff lundoseyog  
business practitioner  
language drum rib  
egg scree illusion  
at oration tsunami  
magician dollhouse  
tarantula cognitive

artifice awareness  
indignation diagonal  
evidence structural aon  
edge crush test squiggly  
immersive optical mapping  
lo-fi absorption bat  
ghost heightened  
democratic unseen  
snoring angel daydreams  
diagrams coaxial murmurers

irin Gethsemene direct  
orshoographic creed  
adrenalin  
selfstff lundoseyog  
usines practitioner  
anguagedru rib  
egg scree llsion  
a oration snam  
mgician dollhoue  
trantula cognieatif  
ice awareness indig  
nation diagonal  
vdece structural aon  
eecus test squiggly  
immersivoptical mapping  
lfi absoion bat  
gst heighe  
dmocratic une  
oring angel daydreasa  
grams coaxial murmurer

immersvoptical mpping  
fi absion bast  
heighe dmcratic

irin Gethseme  
neiect  
ice awareness dig  
nation diagonalvce  
structural aon  
eecls test squigly  
rhoographic  
ceed adrenalin  
slfsff lundosyog  
usies actitior  
anguaeadr ribegg  
scee llsion  
a oratio n  
mgician dollue  
trantula cognieat  
if orin ngydreas  
grams caal murmure

trantulacgeat imerotcal mpping  
fi asion bst  
heie dmraic fsff lundosyog  
usies actitior  
aedr ribegg sce llsion  
a orto nmgician ollue  
ir Gethsemeneiect  
ieawareness dig  
nain diagonalvce  
suctral aon roographc  
es tet squigly  
ced adrenalin  
if oringydreagrams caal murmure

John M. Bennett  
from Visual Poetry  
in UTSANGA 5, 2015

Visual poetry calls to mind doubts about the stability of meaning in language—that is, the strict relationship between language and reality. Visual poetry, perhaps more than “normal” textual poetry, presenting or suggesting meaning on several levels and through several processes of consciousness simultaneously, mirrors that doubt. Or perhaps it is an attempt to do what language has always tried to do: capture “reality” and make it conscious. The difference is that visual poetry perceives reality—or the world—as multiple, ambiguous, shifting, polyvalent, and paradoxical. The opposites join into one total perception. The fact that different parts of the mind and/or mental processes address visual experience and linguistic experience (and within linguistic experience itself there are very different and separate processes for each functionality of language: speaking, thinking, writing, translating, etc.) means that visual poetry is especially useful for dealing with and presenting this multivalent/multiconscious experience of the world. I suspect that has something to do with why it is so often a field of endeavor that is ignored in the genre-categorizing institutions of our society: those genres (visual art, literature, music, and so on) are not only socially constructed, but present a much simpler and therefore more comforting vision of what the world is. I suggest that that simple vision is limited and illusory, however. Clemente Padín, the great Uruguayan visual and experimental poet, has discussed at some length how visual and experimental poetry stand in direct opposition to the dominant socioeconomic paradigms of our day (see his essay in *Signos corrosivos*, Mexico: Ediciones Literarias de Factor, 1987; translated by Harry Polkinhorn as *Corrosive Signs*, 1990).